



# IRON MAIDEN

## ANTHOLOGY



HAL LEONARD®



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# IRON MAIDEN

## ANTHOLOGY

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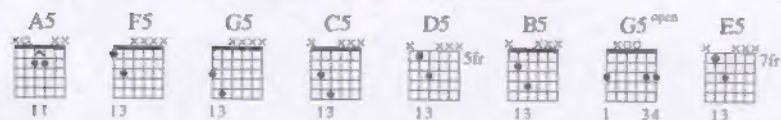
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from Powerslave

# Aces High

Words and Music by Steven Harris



## Intro

Moderately fast Rock ♩ = 160

Chord symbols:  $F^{\#m}$ , D, E

Gtr. 1 (dist.)

*f*

P.M.

TAB

6 | 7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 6 6 4 6

7 | 4 6 4 7 6 7 | 4 6 4 7 6 4 | 5 7 5 7 6 7

\*Chord symbols reflect overall harmony.

Chord symbols: D, E

P.M.

4.

7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 7 6

4 6 4 7 6 7 | 5 7 5 7 6 7 | 4 6 4 7

Faster ♩ = 252

Am F G

Play 4 times

Verse

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

1. There goes the si - ren that warns of the air raid,  
2. Move in to fire at the main stream of bomb - ers.

Rhy. Fig. 1

Gtrs. 1 & 2

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

then comes the sound of the and guns send - ing flak.  
Let off a sharp burst and then turn a way.

End Rhy. Fig. 1



Gtrs. 1 & 2; w/ Rhy. Fig. 1

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

Out for the scramble, we've got to get airborne.  
Roll on the ver, spin 'round and come in be hind them.

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got to get up for the coming attack.  
Move to their blind sides and firing a gain.

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Jump in the cockpit and start moving the engines.  
Ban dits at eight o'clock move in be hind us. Re -

Rhy. Fig. 2

Gtrs. 1 & 2

2 4 5 7 5 4 2 2 4 4 4 4

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

move all the wheel blocks, there's no time to waste.  
ten M E one o nine's out of the sun. As -

End Rhy. Fig. 2

2 4 5 7 5 4 2 2 4 4 4 4

Gtrs. 1 & 2; w/ Rhy. Fig. 2

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Gather ing speed as we head down the run way.  
cend ing and turn ing our Spit fires to face them.

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

got head - ta ing - get straight air for - borne them - be I - fore press it's down - too my late guns.

# Pre-Chorus

Em

1., 2. Run - nin' 3., 4. Roll - in', scamb - lin', turn - in', fly - in', div - in'.

Gtr. 1

Gtr. 2

\*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.

Roll-in', turn-in', div-in'. Go-ing in a-gain.



# Chorus

E5 C5 D5 E5

Run, \_\_\_\_\_ live to fly, \_\_\_\_\_

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

C5 D5 E5 C5 D5 E5

fly to live, \_\_\_\_\_ do or die, \_\_\_\_\_

C5 D5 G5 Eb5 F5

\_\_\_\_\_ Won't \_\_\_\_\_ you run? \_\_\_\_\_ Live to

Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

G5 Eb5 F5 G5

fly, fly to live, \_\_\_\_\_

Gtr. 3 (dist.)

*f* Harm. \_\_\_\_\_ steady dive

w/ bar \_\_\_\_\_

Pitch: D G

-1 -4 1/2 -5 -6





G5

A5

C5

D5

End Rhy, Fig. 5

Musical score for End Rhy, Fig. 5. The score consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a triplet of eighth notes and a wavy line indicating a tremolo. The bass staff contains a bass line with a triplet of eighth notes and a wavy line indicating a tremolo. Above the staves, there are diamond-shaped symbols and a curved line connecting them.

Gtrs. 1 &amp; 2; w/ Rhy, Fig. 5

A5

F5

Musical score for Gtrs. 1 & 2; w/ Rhy, Fig. 5. The score consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a triplet of eighth notes and a wavy line indicating a tremolo. The bass staff contains a bass line with a triplet of eighth notes and a wavy line indicating a tremolo.

G5

A5

C5

D5

Musical score for G5, A5, C5, D5. The score consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a triplet of eighth notes and a wavy line indicating a tremolo. The bass staff contains a bass line with a triplet of eighth notes and a wavy line indicating a tremolo. Above the staves, there are diamond-shaped symbols and a curved line connecting them.

Gtr. 3 tacet

B5

Rhy, Fig. 6

Gtrs.  
1 & 2G5<sup>open</sup>

A5

Gtr. 4 (dist.)

Musical score for Gtr. 4 (dist.). The score consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a triplet of eighth notes and a wavy line indicating a tremolo. The bass staff contains a bass line with a triplet of eighth notes and a wavy line indicating a tremolo.

B5 D5 E5 End Rhy. Fig. 6

15ma 7 loco 15ma 7 loco

P.H. P.H.

12 0 10 8 0 0 10 0

0 0 7 0 0 0 7 0

Gtrs. 1 & 2: w/ Rhy. Fig. 6 B5 G5 A5

rake 1 1/2

7 9 x 7 10

9 7 9 9 7 9

B5 D5 E5

P.H. P.H. ---

7 10 7 11 9 8

7 9 8 7

Pitch: G# C# A# B C# B

Interlude 2nd time, Gtr. 4 tacet 1st time, Gtr. 4 tacet A5 D5 A5

Gtr. 4 Gtrs. 1 & 2 P.M. P.M.

(17) 2 3 3

3 2 0 7 (7)

2nd time, D.S. al Coda D5 A5

P.M. P.M.

0 3 3 0 0

3 2 0 7 (7)



⊕ Coda

Outro

Am

F

G

Play 3 times

The Coda section consists of four staves. The top two staves are for guitar, and the bottom two are for bass. The guitar staves show a sequence of chords: Am, F, and G. The bass staves show corresponding fingerings and a melodic line. The section is marked 'Play 3 times'.

Free time

Am

F

G

The Free time section consists of four staves. The top two staves are for guitar, and the bottom two are for bass. The guitar staves show a sequence of chords: Am, F, and G. The bass staves show corresponding fingerings and a melodic line. The section is marked 'Free time'.

Am

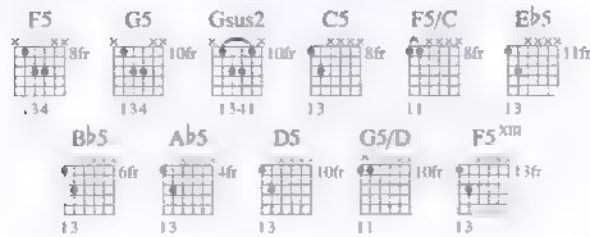
AS

NC

The final section consists of four staves. The top two staves are for guitar, and the bottom two are for bass. The guitar staves show a sequence of chords: Am, F, and G. The bass staves show corresponding fingerings and a melodic line. The section is marked 'Am', 'AS', and 'NC'.

from *Fear of the Dark*  
**Be Quick or Be Dead**

Words and Music by Bruce Dickinson and Janick Gers



**Intro**

Fast Rock ♩ = 256

N.C.

\*\*G5

\*Gtrs. 1 & 2 dist.

(Drums)

Intro musical notation. The guitar staff (Gtr.) shows a melodic line with distortion. The bass staff (B.) shows a rhythmic line. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The bass staff includes a TAB section with fret numbers.

\*Composite arrangement

\*\*Chord symbols reflect implied harmony

F5 Eb5 C5 G5

Riff A

First section of the song musical notation. The guitar staff (Gtr.) shows a melodic line with distortion. The bass staff (B.) shows a rhythmic line. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The bass staff includes a TAB section with fret numbers.

F5 Eb5 C5 G5

F5 Eb5 C5 G5

Second section of the song musical notation. The guitar staff (Gtr.) shows a melodic line with distortion. The bass staff (B.) shows a rhythmic line. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The bass staff includes a TAB section with fret numbers.



End Riff A

5 0 0 0 1 0 | 3 0 1 0 0 | 3 | 5 0 0 0 1 0 | 3 0 1 0 | 3 1 0

+3+ 3

**✂ Verse**

2nd time, Gtr 2, w/ Fill 1

G5

[illegible]

G5 Bb5 C5 Eb5 Bb/D  
 Mak ing your mon ey from slime and from filth. Pa -  
 says you must vote for what you want to hear. Don't  
 End Rhy. Fig. 1

**Full 1**

Ctr

10

Gtr. 1 & 2, w/ Rhy Fig 1

G5

D5

E♭5

rad - ing — your bel - lies — in i — vo - ry tow - ers. In  
mat - ter — what's wrong — as long as — you're all right. —

G5

B♭5

C5

E♭5

B♭/D

vest - ing — our lives in your schemes and — your pow - ers  
Call your - self stu - pid and rob your self blind.

# Pre-Chorus

3rd time Gtr 4 w/ Fill 2

C5

B♭5

F5

You've got to watch them, — be quick or — be dead. —

Rhy Fig 2

A 2

P.M.

3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1

C5

B♭5

E♭5

B♭/D

E♭5

Snake eyes — n' heav — en the thief's — n' your head

End Rhy Fig 2

P.M.

3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1

Fill 2

Gtr 4

+10+ +10+



Gtrs. 1 & 2 w/ Rhy Fig 2

C5

B $\flat$ 5

F5

You've got to watch them, — be quick or — be dead. —

C5

B $\flat$ 5

E $\flat$ 5

B $\flat$ /D

E $\flat$ 5

Snake eyes in heav - en, — the thief's in your head.

# Chorus

G5

E $\flat$ 5

D5

B $\flat$ 5

G5

Be

Gtr. 1

Gtr. 2  
divisi

14 12 13 12 10 12 10 10 13 10 10 13 13 13 12 13 10

To Coda 2

E $\flat$ 5

D5

B $\flat$ 5

G5

quick or be dead Be

Riff B

End Riff B

Riff B1

End Riff B1

14 12 13 12 10 12 10 10 13 10 10 13 13 13 12 13 10

Gtrs. 1 & 2 w/ Riffs B & B1

E $\flat$ 5

D5

B $\flat$ 5

G5

quick, or be

\*w/ echo set for whole-note regeneration w/ 2 repeats.





Gr F5 G5 Gsus2

See who pulls the strings.

Bb5 F5 C5 G5 Bb5 F5 G5 Bb5 F5

but you won't fall on your face. Your belly will

C5 G5 Bb5 C5 D5 Eb5 F5

hold you in place.

# Interlude

G5

F5 Eb5 C5 G5

Uh

17

uk

Gtrs. 1 & 2 w/ Riff A

F5 Eb5 C5 G5

Gtr 3 (dist)

f

10

F5 Eb5 C5 G5

<10> 10

12 0 7 0 0 0

10 0 0 0 7 0

10 10

12 0 7 0 0 0

10 0 0 7

10 10

D.S. al Coda 1

F5 Eb5 C5 Bb5

2 The

12 0 7 0 0 0

10 0 0 0 7 0

10 10

12 0 7 0 0 0

10 0 0 7

10 10

Ⓢ Coda 1

Guitar Solo

E $\flat$ 5

D5

B $\flat$ 5

C5

C5

F5/C

C5

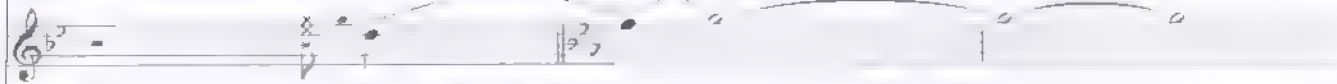
F5/C

C5

F5/C



Gtr. 1



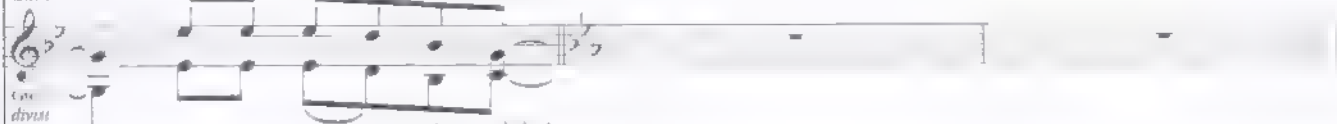
w/ bar  
grad. release



2 1/2

-1

Gtr. 1



cont. in slashes

(cont. in slashes)



C5

F5/C

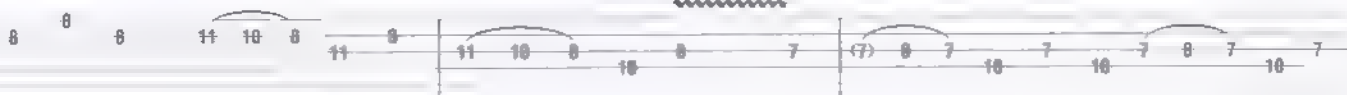
C5

E $\flat$ 5

C5

F5/C

C5



F5/C

C5

F5/C

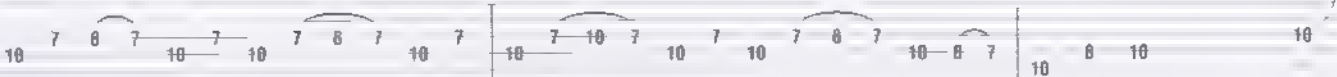
C5

F5/C

C5

B $\flat$ 5

A $\flat$ 5





C5 F5/C C5 F5/C C5 F5/C C5 F5/C C5

Eb5 C5 F5/C C5 F5/C C5 F5/C

C5 F5/C C5 Bb5 Ab5 D5 G5/D D5

Gr. 4 (dist.)

*f*

w/ bar

w/ bar

17

13

1 1/2

3 1/2

G5/D   D5   G5/D   D5   G5/D   D5   F5<sup>alt</sup>

w-hat

17 18 17 15 18 17 18 17 18 11

Gtr 3 tacet  
D5   G5/D   D5   G5/D   D5   G5/D

Gtr 4

10 11 10 10 11 10 11 10 9 10 9 10 9 12 10 11 13 11 10 12 10 11 13 11

D5   G5/D   D5   C5   Bb5   D5   G5/D   D5

w-hat

10 12 10 12 10 12 15 14 18

Chords: G<sup>5</sup> D, D<sup>5</sup>, G<sup>5</sup> D, D<sup>5</sup>, G<sup>5</sup> D, D<sup>5</sup>, F<sup>5</sup>

W. har

Chords: D<sup>5</sup>, G<sup>5</sup> D, D<sup>5</sup>, G<sup>5</sup> D, D<sup>5</sup>, G<sup>5</sup> D

Chords: D<sup>5</sup>, G<sup>5</sup> D, D<sup>5</sup>, C<sup>5</sup>, Bb<sup>5</sup>

*D.S.S. al Coda 2*

⊕ Coda 2

Chords: G<sup>5</sup>, Eb<sup>5</sup>, D<sup>5</sup>, Bb<sup>5</sup>, G<sup>5</sup>, NC

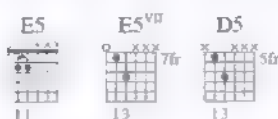
Be



# Bring Your Daughter to the Slaughter

from *No Prayer for the Dying*

Words and Music by Bruce Dickinson



Intro  
Moderate Rock ♩ = 144

D G5 D A5 D G5 E5

\*Gtr. 1 & 2 (dist.)

TAB

\*Composite arrangement

I Hon - ey, it's get - ting close

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# Verse

2nd time, Gtr 3: w/ Fill 1

\*Em7

G6

A5

to mid - night, and all the myths are still in town  
to day - break the sun is creep - ing in the sky

Gtr 1 & 2

Gtr 1 & 2

Gtr 1 & 2

Gtr 1 & 2

\*Chord symbols reflect overall harmony

Em7

G6

True love and lip - stick on your lin - en,  
No pat - ent rem - e - dies for heart - ache,  
bite the pil - low, make  
just emp - ty words and

Fad Riff A

Fill 1

Gtr 3

6 2

w/ delay

PS

Gtrs. 1 & 2 w/ Riff A (1 1/2 times)

A5

1st time, Gtr 3 tacet

Em7

no sound. If there's some liv - ing to be done, ha,  
hum - ble pie. So get down on your knees, hon - ey.

Gtr 3

8va

loco

Harm.

Harm.

Pitch: G

F#

G6

A5

be - fore your life — he - comes your tomb, you'd bet - ter know — I'm — the  
as - sume — an at - ti - tude. You just pray that I'll —

Em7

G6

A5

D5

one. Un-chain your back — door, in - vite me a - round. — } Bring your daugh -  
be wait - ing, 'cause you know, you know I'm com - ing soon. — }

Gtrs. 1 & 2

let ring — — — — — let ring — — — — —

2 0 3 2 5 7 5

Chorus

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. — Let her g -

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. — — — — —

(7) 9 9 9 9 X X 7 9 9 9 X X 5 3 3 3 5 5 5 5 0 0 3 4 3 4 0



D6 D5 D6 A5 G5 E7 G5 E7 G5 D5

let her go let her go Bring your daugh

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2 w. Rhy. Fig. 1

E5 D5 E5 C5 A5 D5

ter, bring your daugh - ter to the slaugh - ter. Let her go,

D6 D5 D6 A5 G5 E7 G5 E7 G5 E5

let her go let her go Let her go

Gtrs. & 2

yeah, Heh, heh, heh, heh, heh, heh, ha, ha,

who

ha. 2 Hon-ey, it's get-ting close

2 Bridge N.C. G5 D

So pick up your fool-ish pride. No go-ing back, no

G5 D A5 D G5 E5

where, no way, no place to hide. Let her go!

Gtr. 4 (dist.)

f

Harmon. 1

12 5 7

Pitch: G 19 (19) 0 14

Gtrs. 1 & 2

P.S.

### Guitar Solo

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, voice, and rhythm. The guitar part is in the key of D major (one sharp) and features a wavy line indicating a tremolo effect. The vocal part is in treble clef. The rhythmic figure is in treble clef and shows a sequence of notes and rests. The score is divided into measures by vertical bar lines. The guitar part includes chords: C5, G/B, A5, and D5. The vocal part includes lyrics: "Hello, hello, good morning to you." The rhythmic figure includes notes and rests.

The musical score for "End Rhy. Fig. 3" consists of two staves. The top staff is for guitar, written in treble clef with a key signature of one sharp (F#). It features a series of chords and notes, with some notes marked with 'x' to indicate natural harmonics. The bottom staff is for bass, written in bass clef. It includes fret numbers (12, 14) and chord symbols (G5, E5, C5, G/B, A5) above the staff. The score is divided into measures by vertical bar lines.

Gtrs. 1 &amp; 2. w/ Rhy Fig. 3 (last 2 meas.)





2. 74

Entr. 4 31-41

*mp*

End Rift B

FM

3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

Gtr 5 w/ Riff B

E5

G6

A5

ter, fetch your daugh - ter, bring your daugh - ter, fetch your daugh - ter, bring your daugh -

Gtr 1 *mp*

Gtr 2 *divox* *mp*

9 12 14

7 10 12

\*Vol. swells (next 8 meas.)

C5

D5

E5

ter, fetch your daugh - ter to the slaugh - ter.

Gtr 1

Gtr 2

5 7 9

3 5 7

# Interlude

Gtrs. 1 & 2 tacet

Gtr 5 w/ Riff B (2 times)

E5

G6

A5

(Ah)

Riff C

Gtr 6 (dist.) *mp*

9 8 7 6 10 8 7 6

9 8 7 6 10 8 7 6

9 8 7 6 10 8 7 6

9 8 7 6 10 8 7 6

End Riff C

Gtr 6 w/ Riff C (3 times)

C5

D5

E5

Ah

Gtr 6









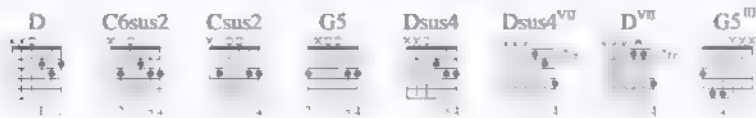




from *Seventh Son of a Seventh Son*

# Can I Play With Madness

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



## Intro

Moderate Rock ♩ = 138

NC

Can I play with mad - ness?

D

Rhv. Fig. 2

C6sus2

Csus2

G5

Gtr. 2  
(dist.)

Rhv. Fig. 1

Gtr. 1 (dist.)

*mf*

TAB

Riff A

Gtr. 3 (dist.)

End Riff A

*mf*

P.M.

TAB

Gtr. 3 w/ Riff A (2 1/2 times)

Dsus4

D

Dsus4

D

Dsus4

Gtr. 2 w/ Rhy. Fig. 2

\*D

C6sus2

End Rhy. Fig. 2

TAB

\*Chord symbols reflect overall harmony

Csus2                      G5                      Dsus4<sup>VII</sup>   D<sup>VII</sup>   Dsus4<sup>VII</sup>   D<sup>VII</sup>   Dsus4<sup>VII</sup>   End Rhy. Fig. 1

Gtr 1 7

Gtr 3

w/ bar (cont. in slashes) P.M.

§ Verse

D<sup>VI</sup>                      Gtr 1 tacet                      C6sus2

1 Give me the sense to wonder, I said to  
2. I screamed a loud \_\_\_\_\_ to the old man. I said don't

Rhy. Fig. 3

\*Gtrs 2 & 3

P.M.                      F.M.

\*Composite arrangement

G5                      Dsus4   D   Dsus4   D   Dsus4

wonder, I'm sure you don't know

End Rhy. Fig. 3

P.M.

Gtrs 2 & 3. w/ Rhy. Fig. 3 (2 1/2 times)

D                      C6sus2                      G5

Give me a sense of wonder, I can \_\_\_\_\_ be me. \_\_\_\_\_  
I say you'll pay for this mis-chief, ah, in this world or \_\_\_\_\_ the next. \_\_\_\_\_







D

A

Bn.

ness? The proph-et looked and he laughed at me, ha, ha! He said,

To Coda ⊕

Gtr 4 fret

G

D5

A

D5

"Can I play with mad-ness?" He said, "You're blind, too blind"

End Riff B

# Interlude

Gtr 2. w/ Rhy. Fig. 1  
D

C6sus2

A D<sup>5</sup> A

to see." Yeah,

End Rhy. Fig. 4

Gtr. 2 & 3 Gtr. 3

P.M. -----

C6sus2 G5

I said you're too blind to see.

Rhy. Fig. 5

P.M. 4 P.M. -- P.M. -----

Dsus4 D Dsus4 D Dsus4 D C6sus2

Mmm

End Rhy. Fig. 5 Gtr. 3

P.M. + P.M. -----

Gtrs. 2 & 3 w/ Rhy. Fig. 5 C6sus2 G5 Dsus4 D Dsus4 D Dsus4

D.S. al Coda

⊕ Coda

Interlude  
Faster ♩ = 200  
Half-time feel

A D5 A E5 G5

to see. Oh, "Lis

Gtr 1

\*Gtrs. 2 & 3

Riff D

\*CHORD PROGRESSION

E5 G5 A5 E5 G5

- ten to me," said the proph - et. —

End Riff D



Chords: E<sup>5</sup>, G<sup>5</sup>, A<sup>5</sup>, G<sup>5</sup>, B<sup>7</sup><sub>9</sub>

Chords: G<sup>5</sup>, B<sup>7</sup><sub>9</sub>, C<sup>5</sup>, G<sup>5</sup>, B<sup>b</sup><sub>9</sub>

Chords: G<sup>5</sup>, B<sup>7</sup><sub>9</sub>, C<sup>5</sup>

End half-time feel

# Guitar Solo

Gtr 1 tacet  
Gtrs. 2 & 3 w/ Riff D (2 times)

E5

G5

E5

G5

Gtr 5 (dist.)

First system of guitar solo notation for Gtr 5 (dist.). The treble clef staff shows a series of eighth notes with various bends and vibrato. The bass clef staff shows fret numbers: 18, 15, 14, 10, (15), (15), (15), 12, 18. A wavy line indicates a sustained note. A note marked '15' is indicated as being one octave below.

\*Set for one octave below

Second system of guitar solo notation for Gtr 5 (dist.). The treble clef staff shows a series of eighth notes with various bends and vibrato. The bass clef staff shows fret numbers: 15, 15, 2, (2), 0, 2, 2, (2), 0, 2, 2, (2), 17. A wavy line indicates a sustained note. A note marked '15' is indicated as being one octave below.

\*\*Set for a perfect 5th above.

E5

G5

A5

G5<sup>III</sup>

Rhy. Fill 1

End Rhy. Fill 1

Third system of guitar solo notation for Gtr 5 (dist.). The treble clef staff shows a series of eighth notes with various bends and vibrato. The bass clef staff shows fret numbers: 15, 17, 17, 17, 15, 17, 15, 22, 22, 17, 15, 17, 17, 15, 15. A wavy line indicates a sustained note. A note marked '17' is indicated as being one octave below.

Gtrs. 2 & 3 w/ Rhy. Fill 1 (2 times)

G5

Fourth system of guitar solo notation for Gtr 5 (dist.). The treble clef staff shows a series of eighth notes with various bends and vibrato. The bass clef staff shows fret numbers: 15, 17, 17, 17, 15, 17, 15, 22, 22, 17, 15, 17, 17, 15, 15. A wavy line indicates a sustained note. A note marked '17' is indicated as being one octave below.

Slower ♩ = 176

# Outro-Chorus

A tempo

Gtr 5 tacet

Gtr 4. w/ Riff B

D5 A D5 A D5 A N.C. G D

Can I play with mad - ness? The proph - et

Gtrs. 2 & 3

P.M. - 4

Gtrs. 2 & 3 w/ Rhy. Fig. 4

Gtr. 1 w/ Riff C

A

Bm

G

stared at his crys - tal ball \_\_\_\_ Can I play with mad -

Esus4

E

Bm

G

- ness? There's no vi - sion there \_\_\_\_ at all. \_\_\_\_ Can I play with mad -

Gtr. 1 w/ Riff C

D

A

Bm

- ness? The proph - et looked and he laughed at me, \_\_\_\_ ha! He said,

G

D5

A

D5

"Can I play with mad - ness?" He said, "You're blind, too blind

A

D5

A

N.C.

\_\_\_\_ to see, \_\_\_\_ Can I play with mad - ness?"

from *Seventh Son of a Seventh Son*  
**Evil That Men Do**

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



**Intro**  
 Moderately ♩ = 132

Em D

\*Gtr. 5 *mf*

Gtr. 1 (dist.) *mf*

Gtr. 2 (dist.) *mf*

TAB

\*Guitar synth.

C

TAB

Dsus4 D C

TAB





Chorus

C5 Gmaj11/B C5 Gmaj11/B C Esus2 D5/E G5/E

G6/E D5/E Csus2 C5 Gmaj11/B C5 Gmaj11/B C f.5

Verse

E5 C5

I Love is a razor and I walk the line on that silver blade

Rhy Fig 1

PM

Rhy Fig 1A

PM

Gmaj11/B C5 Gmaj11/B C E5

Slept in the dust with his daugh - ter, her eyes red with the slaugh - ter of

PM

PM

C5

Gmaj11/B C5 Gmaj11/B C E5

Csus2

in - no - cence. And I will pray —

PM

PM

G5

D/F#

E4

for her, I will call her name out loud.

PM

Csus2

G5

D/F#

I would bleed for her, if I could

PM



Chorus 2 NC C

on - ly see her now

End Rhy. Fig. 1

End Rhy. Fig. 1A

PH PM

# Pre-Chorus

Em

liv - ing on a ra - zor's edge, bal - anc - ing on ..

Riff A

Riff A1

D

C

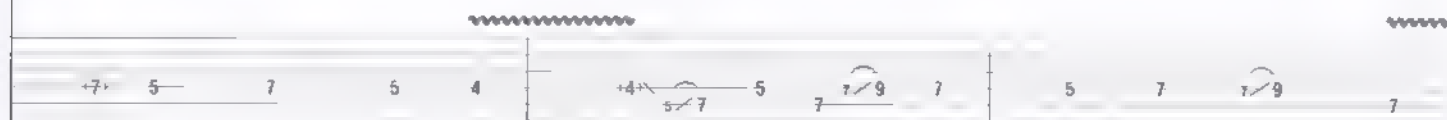


a ledge.

Liv - ing on a ra - zor's edge and



End Riff A



End Riff A1



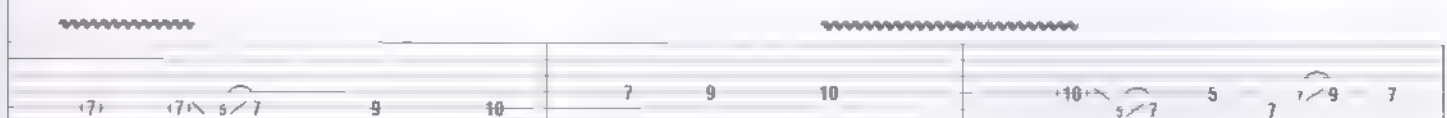
D

C



bal - anc - ing on a ra - zor,

bal - anc - ing on



a ledge, — yeah! Liv - ing on a ra zor's edge,

7 5 7 9 7 7 9 7 5 7 5 4

7 5 7 9 7 7 9 7 5 7 9 7

bal-anc ing on a ledge. You know, — you know — the e

C D E5

Riff B End Riff B

(cont. in slashes)

Riff B1 End Riff B1

+4+ +4+ 5 7 9 7 5 7 9 7 9 10 7 9 10 7 9 9

7 7 9 7 5 7 5 3 5 7 4 5 7 4

## Rhy. Fig. 2

Rhy. Fig. 2

[illegible]

Gtr. 5

Rby. Flg. 2A

vil that — men do lives on and on. ————— The e

CS

45



ES

End Rby. Flg. 2

End Rhy Fig. 3A

The musical score for 'End Rhy Fig. 3A' is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note C5, an eighth note B4, and a quarter note A4. The melody then descends: a quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a quarter note D4, an eighth note C4, and a quarter note B3. The melody ends with a quarter note A3. The score is marked with a '2' in a circle at the beginning and end, indicating a two-measure phrase.

End Rhy Fig. 3A

Gr 4. w/ Rhv Fig. 2

Gtr 5: w/ Rhy Fig. 2A (1st 4 meas.)

vi<sup>1</sup> that — men do — lives on and on. — The e

# Verse

Gtrs 4 & 5 wr Rhy Figs 1 & 1A



# Pre-Chorus

Gtrs. 4 & 5: w/ Riffs A & A1  
2nd time: Gtrs. 1 & 2 w/ Fill 1

C Em D

Liv-ing on a ra-zor's edge, bal-anc-ing on a ledge... Liv-ing on a

Gtrs. 4 & 5: w/ Riffs B & B1

## Chorus

Gtr 4: w/ Rhy. Fig. 2 (1 7/8 times)  
Gtr 5: w/ Rhy. Fig. 2A (1 3/8 times)

C D E5

ra-zor's edge You know, you know the e-vil that men do

Csus2 D F5 Csus2

lives on and on. The e-vil that men do lives on and on.

A5 E5 Csus2 D

The e-vil that men do lives on and on

E5 Csus2 A5 L5

The e-vil that men do lives on and on

Gtrs. 4 & 5

PM

Fill 1

Gtr 1

Gtr 2

+17+ +17+ +17+ +17+



### Guitar Solo

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, scales, and fingerings. The guitar part features a prominent melody in the upper register, while the bass part provides a steady accompaniment. The score is divided into measures, with some measures containing multiple notes and others containing rests. The overall style is that of a professional musical manuscript.

## Gtrs 4 &amp; 5. w/ Rhy Fig 3

Gr 2

D<sup>b</sup>

E♭

[#m.]

w/ bar

w/ bar

w/ bar

(11) 10 11 12 12 11 | 10 11 12 11 | 10 11 12 11 | 16

The musical score is divided into three systems, each with a guitar part (top), a voice part (middle), and a piano accompaniment part (bottom).

- System 1:**
  - Guitar:** Starts with a treble clef and a key signature of two sharps (F# and C#). The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.
  - Voice:** The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.
  - Piano:** The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.
- System 2:**
  - Guitar:** The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.
  - Voice:** The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.
  - Piano:** The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.
- System 3:**
  - Guitar:** The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.
  - Voice:** The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.
  - Piano:** The first staff shows a whole rest, followed by a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The second staff continues with more eighth notes and sixteenth notes, ending with a wavy line indicating a tremolo.

## Coda

## Intro

The musical score for "The Evil That Men Do" by The Beatles is presented in a multi-staff format. The top staff is the vocal line, with lyrics "The evil that men do" and a key signature of one flat (B-flat). The second staff is the guitar part, featuring a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. The third staff is the bass part, which is a simple, steady bass line. The fourth staff is the drum part, showing a consistent rhythm pattern. The fifth staff is the piano part, which provides harmonic support with chords and single notes. The score is divided into measures, with measure numbers 11, 12, 14, 15, and 16 indicated. The overall style is characteristic of The Beatles' early 1960s work, with a focus on intricate guitar and vocal harmonies.

E5 NC AS

The e vil, the e vil the e vil that men do

13 12 14 14 12 15

PM

E5 NC E5 NC

(w) w

7 5 4 5 4 5 7

PM



# Flight of Icarus

E5      A5      F#5      E/G#      B5

11      11      13      14      13 4

**Moderate Rock** = 112

\*Gtrs 1 & ? (dist.)

[illegible]

\*Composite arrangement

 $F_m^\#$ 

1 As the sun breaks a -

bove the ground, an old man stands on the hill. As the

50

E5 A5 F#5

ground \_ warms \_ to the first rays \_ of light, a bird - song shat - ters \_ the still. His

Rhy. Fig. 1 End Rhy. Fig. 1

let ring

Pre-Chorus

F#5 E/G# A5 B5 C#5 E5

eyes are a - blaze, see the mad - man in his gaze

Rhy. Fig. 2 End Rhy. Fig. 2

Chorus

F#5 E5 NC. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

Fly on your way like an ea - gle fly as high as the

Rhy. Fig. 3 End Rhy. Fig. 3

let ring

Gtrs. 1 & 2, w/ Rhy. Fig. 3

F#5 E5 NC. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly, touch the



Gtrs 1 & 2 w/ Rhy Fig 2

F#5 E/G# A5 B5 C#5 E5

knows his Fa - ther — be - trayed. Now — his wings turn to ash - es, to ash - es his grave.

# Chorus

Gtrs 1 & 2 w/ Rhy Fig 3 (2 times)

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

Fly on your way like an ea - gle, fly as high as the

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. on your way like an ea - gle, fly. touch the

# Guitar Solo

E5 A5 E5

Gtr. 1 & 2 P.M.

sun

Gtr 3 (dist.)

13 14 13 13 14 16 14 15 14 15 17 14 17 14 14 17 14 14 17 14 14 17 14 17 16 17 19 16 17 19 19 17

F#5 A5 E5

Gtr 1 & 2 P.M.

13 14 13 13 14 16 14 15 14 15 17 14 17 14 14 17 14 14 17 14 14 17 14 17 16 17 19 16 17 19 19 17





F#5

A5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with notes and rests. Below the staff, there are three groups of triplets, each marked with a '3' and a wavy line above it. The second system continues the melody, with notes and rests. Below the staff, there are several groups of notes, some marked with wavy lines above them. The notes are written in a simplified, stylized manner, with some numbers (11, 14, 17) appearing below them, possibly indicating fingerings or specific notes. The overall style is that of a traditional folk song transcription.

Ctrs 1 & 2 w/ Rhy Fig 3 (4 times)

Gtr 4 lace1

C#5

E5

F#5

E5

Yeah... Fly on your way like an

NC. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5 1 2 3

ea - gle, fly as high as the sun, On your

E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

way like an ea - gle, fly as high as the

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

F#5                      E5                      N.C. D5 A/C# D5                      A/C# D5                      A/C# D5                      E5 D5 E5

sun.                      On your way                      like an eagle.                      fly!

# Outro

Gtrs. 1 & 2. w/ Rhy. Fig. 4 (2 times)

F#5                      E/G#                      A5                      B5                      A5

14 14 14 12 14 13 | 14 14 14 12 14 13 | 14 14 14 12 14 13 | 14 14 14 12 14 13

11 11 10 9 11 9 | 11 11 10 9 11 9 | 11 11 10 9 11 9 | 11 11 10 9 11 9

F#5                      E/G#                      A5                      B5                      A5

17 17 17 17 15 14 | 17 17 17 17 15 14 | 17 17 17 17 15 14 | 17 17 17 17 15 14

12 12 12 12 10 9 | 12 12 12 12 10 9 | 12 12 12 12 10 9 | 12 12 12 12 10 9

**F#5**

Gtr 1 & 2

Gtr 3

Gtr 4

(17)

(12)

Gtrs 3 & 4 (over)

**E G#**

Gtr 5

(16)

(15)

(14)

(13)

(12)

(11)

(10)

(9)

(8)

(7)

(6)

(5)

(4)

(3)

(2)

(1)

\*Gradually release bend while playing rhythm indicated

**A5**

**B5**

**A5**

(16)

(15)

(14)

(13)

(12)

(11)

(10)

(9)

(8)

(7)

(6)

(5)

(4)

(3)

(2)

(1)

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of 17 measures. The first measure is a whole note G4. The second measure is a half note G4. The third measure is a half note A4. The fourth measure is a half note B4. The fifth measure is a half note C5. The sixth measure is a half note B4. The seventh measure is a half note A4. The eighth measure is a half note G4. The ninth measure is a half note F#4. The tenth measure is a half note E4. The eleventh measure is a half note D4. The twelfth measure is a half note C4. The thirteenth measure is a half note B3. The fourteenth measure is a half note A3. The fifteenth measure is a half note G3. The sixteenth measure is a half note F#3. The seventeenth measure is a half note E3. The score ends with a double bar line.

The musical score is for the song "Fly as high as the sun!". It is written for a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes a guitar introduction with a key signature change from A5 to B5, and a vocal line starting with the lyrics "Fly as high as the sun!". The second system continues the vocal line and includes a guitar solo with a key signature change to F#5. The score is marked with "Free time" and "cont. in notation".

Gtr 5 tacet

A5 E5 F#5 NC.

Ah'

Gtrs 1 & 2

# Killers

**Words and Music by Steven Harris and Paul Andrews**

## Intro

Fast Rock  $\mu = 176$ 

E5

DS/E

C5/E B5/E

E5

**Riff A**

End Rift A

\*Gr 1

CvTb<sub>2</sub>

\*Bass air (or gtr) \*\*Chord symbols reflect implied harmony

Gtr 1 w/ Riff A

D5/E

C5/E

BS/E

E5

[illegible]

Oh,

Gtrs 3 &amp; 4 (dist.)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and voice. The guitar part is in G major, 12/8 time. The voice part is in G major, 12/8 time. The score includes a key signature of one sharp (F#), a time signature of 12/8, and a tempo marking of "Moderato". The guitar part features a complex rhythm with many beamed sixteenth and thirty-second notes. The voice part has a simple melody. The score is divided into two systems. The first system includes a guitar part and a voice part. The second system includes a guitar part and a voice part. The guitar part is marked with "mf" and "Harm". The voice part is marked with "mf" and "Harm".

Gr 2 (dist )

[illegible]



Gtr 1 w/ Riff A (2 times)  
 2nd time, Gtrs. 2 & 4 w/ Rhy. Fills 1 & 1A  
 2nd time, Gtr 3 w/ Fill 1

E5

D5/E

C5/E

B5/E

E5

yeah, yeah!

Gtr 5 lead

*mf*  
*let ring throughout*

Riff B

End Riff B

Gtr 3 *loco*

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 2 & 4 *loco*  
*f*

Rhy. Fill 1

Gtr 2

Gtr 4

2nd

Rhy. Fill 1A

Fill 1

Gtr 3

Gtr 2 w/ Rhy Fig. 1  
Gtr 3 w/ Riff B

D5/E

C5/E

B5/E

E5

G5

Oh, yeah!

A5 B5 C5 G5 A5 G5

Riff C End Riff C

Gtr 4 w/ Riff C

A5 B5 C5 G5 A5 A5

Oh, Oo

## E5

D5

look out!

RIT D

*f*

\*Harm

Pitch G E A G

\*Harm. pitches produced by gradually sliding index finger up neck  
Harms. w/ decimals located between the frets.

Rhs Fig. 2

*f*

sing P.M.

\*\*Composite arrangement

Gtr 2: w/ Riff D  
Gtrs 3 & 4: w/ Rhy Fig 2

E5

DS

End Rift D

End Rhy. Fig. 2

Gtr. 3

Gtr. 4  
DIVISI

\*Gtr 3 to left of slashes in tab

### ✂ Verse

Ctrs 3 & 4: w/ Rhy Fig 2 (2 times)

53

DS

1. You (4.) walk through — the sub way his eyes burn a hole in your  
2. My in - no - cent vo tms are slaugh. tered with wrath and de

ang es pre - pared for at  
na ted that burns in the tack  
night

Rhy. Fig. 3

Cells 2 & 4

*To Coda*

C5 B5

blood lust de - fies all { 1. his needs.  
pel - ing to sat is 4. my fy me.

cach cach cach cach cach cach cach cach cach 2 4 2





## Bridge

[illegible]

what a knife's meant to be

slight P M

Musical score for the song "You'll". The score is written for guitar and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is in the treble clef, and the guitar line is in the bass clef. The guitar line features a complex rhythm with many sixteenth notes and rests, and a "slight P.M." (palm mute) instruction. The score is divided into measures by vertical bar lines.

nev - er know how I came

to fore - sec, sec, sec

**Guitar Solo**

E5

Ha, \_\_\_\_\_ ha, ha, \_\_\_\_\_ ha, \_\_\_\_\_

(12/15) (12/15) 4 12 14 +14 14 14 +14 12 14

slight P.M.

(7/9)

Chord progressions: D5, C5, D5

First system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 14, 12, 15, 12, 12, 12, 15, 12, 15, 12, 14, 12, 14, 14, 12, 14.

Second system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

Third system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

Chord progressions: E5, D5, E5, D5

First system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 14, 9, 17, 15, 14, 15, 17, 14, 16.

Second system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

Third system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

Chord progressions: E5, D5, C5, D5

First system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 17, 16, 17, 16, 14, 17, 14, 16, 14, 14, 16, 14, 15, 17, 14, 15, 14, 15, 14, 17, 15, 14, 15.

Second system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

Third system: Treble clef, key signature of one sharp (F#). Notes include a wavy line, a quarter note, and a half note. Fingering: 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

E5 D5 A5 B5

Gtr. 6

Gtr. 2

Gtrs. 3 & 4

slight P.M.

14 17 14 15 14 14 17 15 14 16 2 0 0 0 12 0 0 14 14 0 15 15 0 17 15 14 0 0 12

0 0 0 0 0 0 0 0 0 0 0 0 2 0 2 0 2 0 2 0 2 0 2 0 4 2

C5 A5 G5 A5 B5

slight P.M.

0 0 0 14 0 0 15 15 0 0 17 15 14 0 0 0 12 0 0 0 14 0 0 0 15 15 17 17 15 14 0 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 4 4 4 4 4 4 4 4 4 4

A5 G5 A5 B5

slight P.M.

12 0 0 14 14 0 0 15 15 0 17 15 14 0 0 12 12 0 0 14 0 0 15 15 0 17 17 15 14 0 0 12

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 4 2

3

Gtr 2 tacet

D5 E5 G5 A5 E5 D5 E5

Gtr 6

(14) (14) 12 14 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 14

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Moderato". The score is divided into measures by bar lines. Above the staff, the notes are labeled with their corresponding scale degrees: G5, A5, E5, D5, E5, G5, A5. Below the staff, the notes are labeled with their corresponding scale degrees: 14, 12, 12, 14, 14, 14, 15, 15, 15, 17, 0, 0, 17, 17, 20, 20, 20, 20, 17, 17. The score ends with a double bar line.





ties. The glim - mer of met - al, my

Gtr 6

Gtr 2

mo - ment is read - y to strike. The

D5

death call a - ris - es, a scream breaks the still of the night

E5

D5

An - oth - er to - mor - row, re - mem - ber to walk in the

E5

D5

## Chorus

Gtrs 3 &amp; 4 w/ Rhy Fig. 1

light I have found

C5

E5

D5 C5 G5

— you, and now there — is no place — to run. Ex - cite -

C5 E5 D5 C5 B5

- ment, it shakes — me, Oh, God, help — me, what have I

C5 D5

done? Oo, yeah. — I've

#### Interlude

Gtr. 2 w/ Riff D (2 times)  
Gtrs. 3 & 4 w/ Rhy. Fig. 2 (2 times)

E5 D5

done it a - gain.

*D.S. al Coda*

E5 D5

4. You

#### ⊕ Coda

Gtrs. 3 & 4 w/ Rhy. Fig. 3 (last 4 meas.)

C5 D5

— needs. — Oo, — look out. — I'm com - ing — for you.

# Outro

E5

D5

Ha ha, ha ha ha ha ha ha ha ha

Gtr 6

Gtr 3 & 4

slight P.M.

Gtr 4 divisi

\*Gtr 3 to left of slashes in tab

Fm

N.C.

Ow ow

Gtr 2 & 6

Gtr 3 & 4

from *No Prayer for the Dying*

# No Prayer For the Dying

Words and Music by Steven Harris



## Intro

Moderate Rock ♩ = 88

2nd time, Gtr. 5 fret

2nd time Gtrs. 6 & 7 w/ Fill 2

E5

G5

D5

C5

E5

### Riff A

Gtr 1 (dist.)

mf

TAB

10 / 12 10 8 10 8 7 7 7 7 7 5 7 8 5

### Riff B

Gtr. 2 & 3 (clean)

mf

TAB

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 7

(15) D5 C5

mf

TAB

15 / 12 10 8 10 8 7 7 7 7 7 5 7 8 5

TAB

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

Fill 2

Gtr. 1

Gtr. 2

+9+

+5+

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**Gtr 1** E5 G5 D5 C5 End Riff A

**Gtrs 2 & 3**

**Riff C** End Riff C

*mf*

E5 G5 2nd time, Ld. Voc. tacet  
D5 C5 To Coda

**1. There are**

# Verse

Gtrs. 1 & 4 tacet  
2nd time Gtr. 1 tacet  
2nd time, Gtrs. 6 & 7 w/ Fill 1

Gtr. 1 tacet

Em

D

Bm

C

D

Em

D

Gtr. 4  
(clean)  
mf

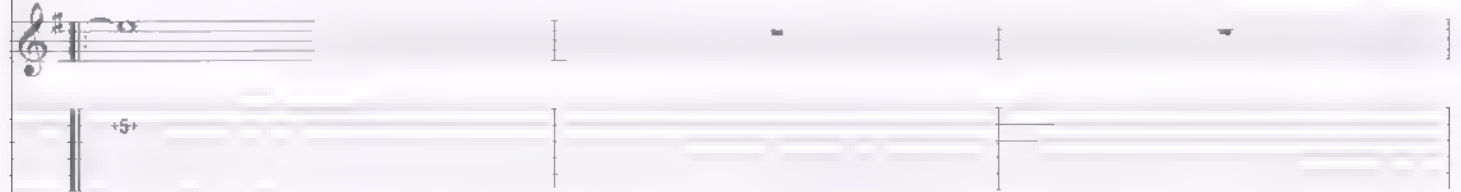


times when I've won-dered  
sat by the win-dow —

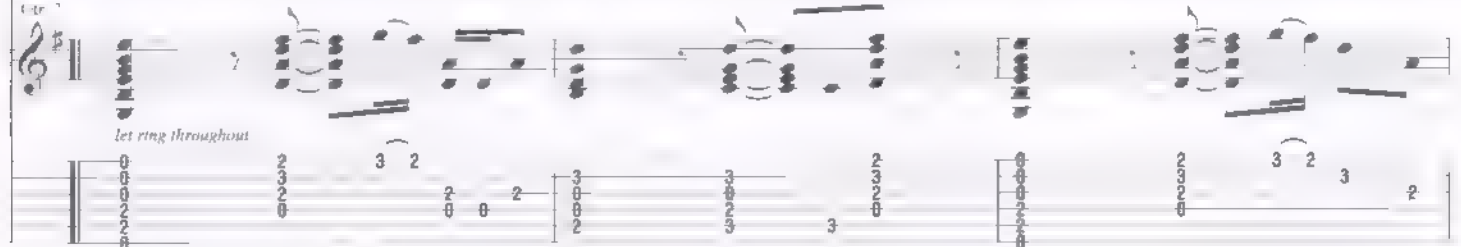
and times when I've cried —  
and gazed at the rain —

When my prayers, they were an-swered — at  
with an ache in my heart — but nev-er

Gtr. 1



let ring throughout



Bm

C

Em

D

Bm

C

D

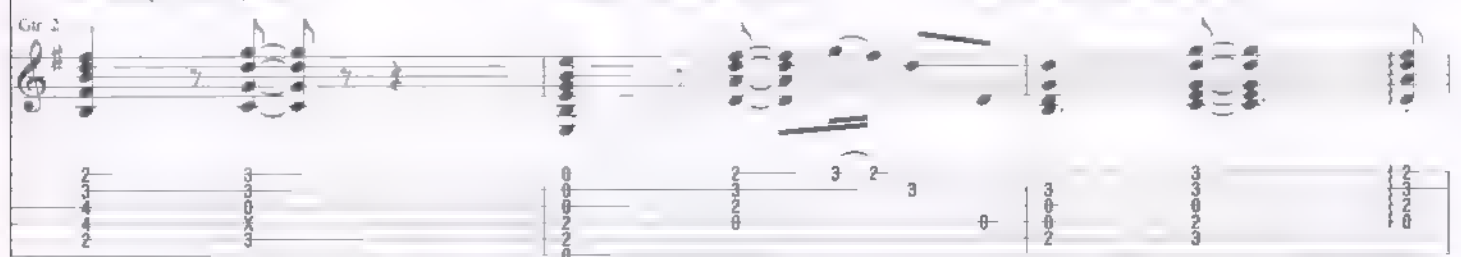


times when I've lied —  
feel-ing the pain —

But if you asked me a ques-tion,  
If you would tell me

would I tell you the truth?  
just what my life means

Now there's



Fill 1

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

Gtr. 9

Gtr. 10

Gtr. 11

Gtr. 12

Gtr. 13

Gtr. 14

Gtr. 15

Gtr. 16

Gtr. 17

Gtr. 18

Gtr. 19

Gtr. 20

Gtr. 21

Gtr. 22

Gtr. 23

Gtr. 24

Gtr. 25

Gtr. 26

Gtr. 27

Gtr. 28

Gtr. 29

Gtr. 30

Gtr. 31

Gtr. 32

Gtr. 33

Gtr. 34

Gtr. 35

Gtr. 36

Gtr. 37

Gtr. 38

Gtr. 39

Gtr. 40

Gtr. 41

Gtr. 42

Gtr. 43

Gtr. 44

Gtr. 45

Gtr. 46

Gtr. 47

Gtr. 48

Gtr. 49

Gtr. 50

Gtr. 51

Gtr. 52

Gtr. 53

Gtr. 54

Gtr. 55

Gtr. 56

Gtr. 57

Gtr. 58

Gtr. 59

Gtr. 60

Gtr. 61

Gtr. 62

Gtr. 63

Gtr. 64

Gtr. 65

Gtr. 66

Gtr. 67

Gtr. 68

Gtr. 69

Gtr. 70

Gtr. 71

Gtr. 72

Gtr. 73

Gtr. 74

Gtr. 75

Gtr. 76

Gtr. 77

Gtr. 78

Gtr. 79

Gtr. 80

Gtr. 81

Gtr. 82

Gtr. 83

Gtr. 84

Gtr. 85

Gtr. 86

Gtr. 87

Gtr. 88

Gtr. 89

Gtr. 90

Gtr. 91

Gtr. 92

Gtr. 93

Gtr. 94

Gtr. 95

Gtr. 96

Gtr. 97

Gtr. 98

Gtr. 99

Gtr. 100

Em D Bm C

some - thing to bet on, — you've got noth - ing — to lose, — yeah.  
 walk - ing a long — road nev - er reach - ing — the end —

Gtr 6 (dist.)

*mf*

Gtr 2

3 2 2

### Interlude

Gtr 2 tacet

E5

D5

B5

C5

End Rhy. Fig. 1

Rhy. Fig. 1

Gtrs. 3 & 5 w/ dist.

Gtr 6

8 10 8 7 8 7 7 7 8 10 8 7 9 7 9 9 9 9 7

Gtrs. 3 & 5 w/ Rhy. Fig. 1 (2 times)

E5

D5

B5

C5

8 10 8 7 8 7 7 7 8 10 8 10 8 7 9 7 9 9 9 9 7

E5 D5 B5 C5

1. 2. D.C. at Coda

E5 D5 B5 C5 B5 C5

Gtrs. 3 & 5

Gtr. 6

Gtr. 7 (dist.)

mf

2. When I've

# Coda

Double time

$\text{♩} = \text{♩}$

1st time Gtrs. 2 & 4 tacet  
2nd time Gtr. 1 tacet

Gtr. 1 tacet

Gtr. 1 D5 E5 D5 E5

Gtrs. 3 & 5 w. dist.





12 15 12 15 12 12 14 14 12 15 14 15 14

P.M. 1 P.M. 1

4 2 2 4 2 2 5 3 3 5 3 3 5 6

10 14 14 0 20 20 7 9 7 7 9 7 7

w. bur 1 P.M. 1 P.M. 1

5 7 5 5 7 7 9 7 7 9 7 7

20 20 20 17 20 17 20 17 19 17 19 17 20 17 20 17 20 17 20 17 20 17 19 17 14 9 7 7 9 7 7 10

P.M. P.M. lucra

B5

C5

P.M.

### Guitar Solo

Gtrs. 3 & 5 w/ Riff D (1 5/8 times)  
Gtr. 6 later

Gtr. 6

D5

E5

Gtr. 7

f

w. bar

+1

15

15

15

14

Gtrs. 3 & 5

P.M.

P.M.

End RIFF D

C

E5

C

B5 C5 D5

E5 C

E5 C B5

C5 D5

Cuts 2 & 3 PM PM

### Guitar Solo

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, voice, and rhythm section. The guitar part features a prominent arpeggiated figure in the right hand and a bass line in the left hand. The voice part consists of two vocal lines. The rhythm section includes a bass line and a drum line. The score is divided into measures, with chord symbols (F#5, E5, F#5) and a "Rhy Fig. 2" label. The guitar part is marked with "C tr acer" and "C tr acer".

[illegible]

E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5

w bar w bar grad slide w bar

12 12 12 11 0 4 5

Pitch B

End Rhy Fig 2

4 4 4 3 4 5 4 2 0 2 4 5 4 2

2 2 2 2 2

Gtr SA w Rhy Fig 2

F#5 E5 F#5 E5 F#5 E5 F#5

Qtr 6 Rya

P.S. P.S. steady gliss

(6) 14 14 14

slack

G5 F#5 E5 D5 E5 F#5 E5 F#5 E5 F#5

17 16 14 17 14 14 17 14 14 17 14 17

E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5

grad bend

14 17 14 17 14 17 14 17 14 17 14 17

# Bridge

Gtr 6 tacet

Dsus2

Bsus2

Esus2

Rhy. Fig. 3

Gtrs. 3 & 5



(cont. in notation)

God, give me the an - swer to my life

Gtr 6

Gtrs. 3 & 5

1 3/4 2

(17)

Csus2

Dsus2

Esus2

Dsus2

Bsus2

God, give me the an - swer to my dreams.

Csus2

Dsus2

Esus2

Dsus2

Bsus2

Csus2

Dsus2

Gtrs. 3 & 5 w/ Rhy. Fig. 3

Esus2

Dsus2

Bsus2

God, give me the an - swer to my prayers

End Rhy. Fig. 3

Gtr 6

w/ bar

w/ bar

w/ bar

11 16 16

9 9 14 14



Csus2      Dsus2      Esus2      Dsus2      Bsus2

God, give me the an - swer to my be - ing.

Fill 3      End Fill 3

w/ bar      w/ bar      w/ bar

15 12 15 12 17 14 17 14

9 7 11 9 11 16 16 14

**Outro**  
A tempo  
(♩ = ♩)

Gtr 6. w/ Fill 3

Csus2      Dsus2      E5      G5      D5      C5      E5      G5

rit.

D5      C5      E5      G5      D5      C5

Gtr 4. w/ Riff C (2 times)

E5      G5      D5      C5      Em<sup>open</sup>

Gtr 2

Gtr 4.

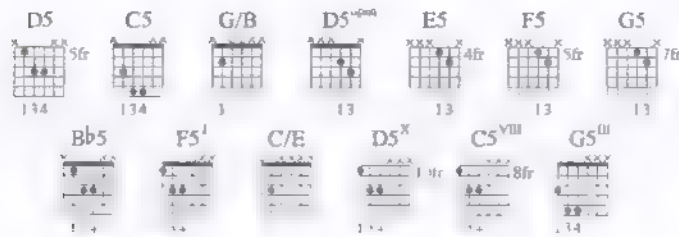
rit.      let ring

(5) 12 10 0 10 0 7 7      7 7 7 5 7 0      5

# from *The Number of the Beast*

# The Number of the Beast

Words and Music by Steven Harris



*Spoken:* Woe to you, oh, Earth and Sea,  
For the Devil sends the beast with wrath,  
Because he knows the time is short...  
Let him who hath understanding  
Reckon the number of the beast,  
For it is a human number  
Its number is six hundred and sixty six.

- Revelations Ch. 13 v. 8

## Intro

Fast Rock ♩ = 195

Chord symbols: D, Dsus4, D5, D, Dsus4

Lyrics: I left a

Gtr 1 (dist)

mf

w/ flanger

PM

TAB

5 5 5 4 5 5 6 | 7 5 5 5 7 5 5 5 | 5 5 5 5 5 5 5 4 5 5 5

\*Chord symbols reflect overall harmony

Chord symbols: D5, D, Dsus4, D5

Lyrics: lone My mind was bank

Rhy Fig 1

PM

TAB

7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 4 5 5 | 7 5 5 5 7 5 5 5

C Csus4 C5 C Csus4

I need - ed time to — think, to get the mem - 'ries

PM — PM — PM — PM — PM — PM — PM — PM —

5 5 5 5 5 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 3 3

D5 D Dsus4 D5 Gtr 1 w/ Rhy Fig 1

from my mind. — What did I see?

End Rhy. Fig. 1

PM — PM — PM — PM — PM —

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 5 5 5

D Dsus4 D5 C Csus4 C5

Can I — be - lieve — that what I saw that — night

C Csus4 D5 D Dsus4

was real and not just fan - ta - sy? — 2. Just what I

## verse

Gtr 1 W/Rhy Fig. 1 (1 5/8 times)

D5

D

DSUS4

D5

Rhy Fig. 2

Gr 2 (dist.)

392

F. M.

[illegible]

c

C51124

65

( )

6454

were they re flex ions of my warped mind star ting

PM

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is for a piano and voice arrangement.

D5

D

Dsu54

Qtr 2, w/ Rhy Fig. 2 (1st 7 meas.)

DS

back at me? 'Cause in my dreams

End Rhs Fig. 2

PM

Musical score for "The Rose Tree" in G major, 4/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

D

sus4

D5

c

Csus4

C5

it's al - ways there, the e - vil face that — twists —

C Csus4 D5

D

— my mind and brings me to de - spair. Yeah!

Gtr 1

Rhy. Fig. 3

\*Gtrs 1 & 2

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

\*Composite arrangement

# Interlude

D5

End Rhy. Fig. 3

Gtr 2, cont. in slashes

D5

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 2

cont. in notation

### § Verse

D5

[illegible]

had to see, was some - one watch ing me!  
start to cry, hands held to the sky  
still be real or just some cra zy dream!

But

[illegible]

this for real or just some kind of hell?   
 has be - gun. Sa - tan's work is done.   
 mes mer ve can't word their eyes

let ring - 4 P.M. - 4 P.M. P.M. 4

(Gtr 1, cont. in slashes)



# Chorus

Chorus

Gtr. 1

G/B

C5

D5

six, six, the num - ber of the beast,

Gtr. 2

P.M.

P.M.

## To Coda

C5

G/B

C5

(3rd time cont. in notation)

1. Hell and fire were spawned  
2. Sac ri - fice is go  
3. Six, six, six, the one

P.M.

D5

D5

to be re - leased ing on to night

Gtr. 1

Gtr. 2

P.M.

P.M.

P.M.

# Interlude

D5 (pc) E5 D5 (pc) E5 F5 E5 F5 G5 F5 G5 F5 G5 F5

let ring - - - - -

let ring - - - - -

let ring - - - - -

\*Voc. tacet on repeats.

4.

## Guitar Solo

G5 F5 G5 F5 Bb5 F5

Rhy. Fig. 5

let ring - - - - - (cont. in slashes)

f w/ wah-wah

Gtrs. 1 & 2 w/ Rhy. Fig. 5 (2 times)

C/E F5 C/E F5 C/E Bb5

End Rhy. Fig. 5

15

C/E F5 C/E F5 C/E Bb5

grau. hand

15 16 17 18 19 20

15 16 17 18 19 20

F5 C/E F5 C/E F5 C/E Bb5  
 15-17 15-14-15 14-12-14 12-10-12 10-9-10 12-10-9 10 10 10 14-13

[illegible]

## Interlude

CH<sub>3</sub>-N<sub>2</sub><sup>+</sup>  
N<sub>2</sub><sup>+</sup>

[illegible]

The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, the notes are grouped into measures, with some measures containing multiple notes. The notes are primarily eighth and sixteenth notes. The score is divided into four measures, each with a different chord symbol above it: G5, A5, C5, and D5. The first measure is marked with a '1' and the second with a '2'. The third measure is marked with a '3' and the fourth with a '4'. The score ends with a double bar line and the text '(cont. in slashes)'.

# Guitar Solo

F5

G5<sup>tr</sup>

Bb5

C5

D5

Rhy Fig 6

End Rhy, Fig 6

Gtrs.  
1 & 2

Gtr. 4 (rhy)

Gtrs. 1 & 2 w Rhy Fig 6 8 times

F5

G5

Bb5

C5

D5

F5

G5

Bb5

C5

D5

F5

G5

Bb5

C5

D5

# Interlude

Gtr 2 w/ Rhy Fig 6 (1 3/4 times)

Gtr 4 tacet

F5

G5

Bb5

C5

D5

Gtr 1

Gtr

Gtr 2

15+

7 7 7 7 7 7 7 10

5 5 5 5 5 5 5 8

10 10 10 10 10 10 12

8 8 8 8 8 8 10

12 12 12 12 12 12 3

10 10 10 10 10 10 4

5 5 7

5 5 5

D.S. al Coda

F5

G5

Bb5

C5

5 This

Gtrs. 1 & 2

Gtr 1

Gtr 2

7 7 7 7 7 7 7 10

5 5 5 5 5 5 5 8

10 10 10 10 10 10 12

8 8 8 8 8 8 10

12 12 12 12 12 12 3

10 10 10 10 10 10 4

5 5 7

5 5 5

## Coda

D

Dsus4

D5

D

Dsus4

for you and me

6. I'm com-ing

Gtr 1

Gtr 2

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

mf

7 7 7 7 7

5 5 5 5 5

7 7 7 7 7

5 5 5 5 5

7 7 7 7 7

5 5 5 5 5

7 7 7 7 7

5 5 5 5 5

7 7 7 7 7

5 5 5 5 5

7 7 7 7 7

5 5 5 5 5

# Verse

Gtr 1 w/ Rhy Fig 1 (1 7/8 times)

Gtr 2 w/ Rhy Fig 2 (1 7/8 times)

D5

D Dsus4 D5

C Csus4



C5

C Csus4 D5

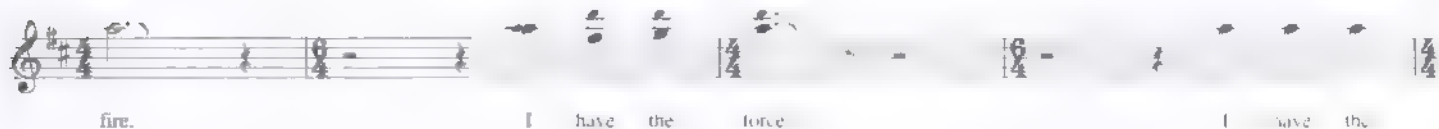
D Dsus4



D5

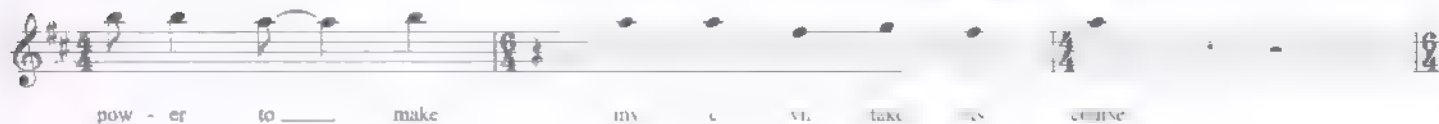
D Dsus4 D5

C Csus4



C5

C Csus4 D5



## Outro

Gtr 2 w/ Rhy Fig 3



PM PM

Gtr 2 w/ Rhy Fig 4

C6sus2

D5

C5 D5 NC

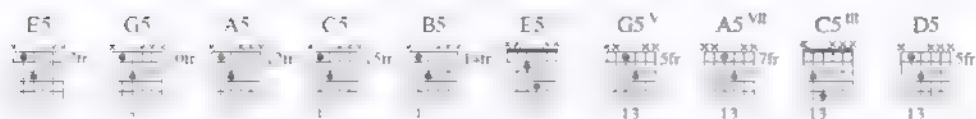




from Iron Maiden

# The Phantom of the Opera

Words and Music by Steven Harris



## Intro

Fast Rock ♩ = 172

N.C.

\*Gtrs. 1 & 2 (dist.)

Play 3 times

*mf*

**TAB**

\*Composite arrangement

**Cr**

**Utr 2**





3rd time, Gtr 4, w/ Fill 4

E5

B5

C5

D5 G5/D D5 Em

Rhy. Fig. 1

Gtrs. 1 & 2

D5 Em D5 NC.

You've been  
And  
You're the

End Riff A

7 7 7 10 7 7 5 5 5 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 5 5 5

Gtrs. 1 & 2, w/ Riff A

liv - ing so long in hid - ing, and hid - ing be - hind that false  
know - ing the ter - ror and hold - ing you have on us  
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to

Em D5 Em D5

Gtrs. 1 & 2, w/ Rhy Fill 1

mask.  
all.  
scare.

And  
Now  
You

### Chorus

Gtrs. 1 & 2, w/ Rhy Fig 1

E5 B5 C5 D5 G5/D D5

you know and I know that you scratch ain't got that long to  
I know aged that you're mind gon - na my soul, me it and just main floats me through and the

Em D5 Em D5

Gtrs. 1 & 2, w/ Rhy. Fill 1

To Coda

last.  
maul.  
air.

Your  
And  
You

ES

B5

CS

DS

GSD

D5

looks            and            your            feel            -            ings            are            just            the            re            -            nains            of            your  
you            know            I'm            help            -            less            from            your            mes            -            mer            -            iz            -            ing            cat

Emp

D5

Extr

Ctrs. 1 &amp; 2, w/ Rhy. Fill 2

D5

N.C.

past. \_\_\_\_\_ Hey, uh. \_\_\_\_\_ 2. You're

2

Gtrs. 1 &amp; 2 w/ Rhy Fill 1

Girs. 1 &amp; 2. w/ Rhy Fig. 1 (1st 2 meas.)

D5

ES

BS

CS

D5

M/D

DS

Uoh

### Half-time feel

E5

Rift B

D5

ES

D5

$P_{ijk}^h$ 
 $B$ 
 $B$ 
 $B$ 
 $B$ 
 $B$

KIT B1

PM ————— PM

7 9 9 7 9 9 7 9 9 7 5 7 9 9 7 9 9 7 5

C5 E5 D5  
End Riff B

PH PH PH PH PH

PM

5 7 7 7 6 7 0 3 5 5 5 3 5 5 7 9 9 9 7 9 9 9 7 9 9 9 7 5

Pitch D G G B B

End Riff B1

PM

5 7 7 7 5 7 7 0 3 5 5 5 3 5 5 0 7 9 9 9 7 9 9 9 7 9 9 9 7 5

### Bridge

Gtr 1 & 2 w/ Riffs B & B1

E5 D5 E5 D5

Keep your dis - tance, walk a - way, don't take his bait. Don't you  
Watch your step, he's out to get you. Come what may, don't you

C5 E5 D5

stray, don't fade a - way  
stray from the nar - row way

End half-time feel

Gtr 1 w/ Riff B (last 2 meas.) Gtr 1 w/ Riff B (last 2 meas.)

E5 D5 E5 D5

PM. PM. slight rit.

7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 5

\*w/ slight rit. on last 2 beats



Slower  $\mu = 164$  ( $\sigma^2 = 164$ )

Slower  $\mu = 164$  ( $\overline{\mu} = 164$ )

Riff C

Gtr. 4 (dist.)

mf

Gtr 1  
 w/ clean tone  
 let ring  
 each

Gr 2

we clean tone  
lei rung

F G Em

12 13 12 13 12 15 15 13 15 13 12 13 12 15 15 16 15 17

6 5 6 5 7 8 6 8 6 5 6 5 7 7

5 6 5 7 8 7 8 7 8 7 8 9 7 8 9 7 8 9 7

let ring -4 let ring -4 let ring

let ring

T T 1 3 4 4 3 2 2 0

\*T = Thumb on 6th string

Gtr 4. w/ Riff C (2 1/2 times)

C

Em

Tablature for Gtr 4. w/ Riff C (2 1/2 times). The notation includes standard guitar notation (treble clef, staff) and fret numbers (17, 15, 12, 14, 16, 17, 15, 17, 16, 14, 12, 12). The tablature is organized into measures, with some measures containing multiple fret numbers indicating complex chords or techniques.

Tablature for Gtr 4. w/ Riff C (2 1/2 times). The notation includes standard guitar notation (treble clef, staff) and fret numbers (13, 12, 13, 12, 15, 15, 13, 15, 13, 12, 13, 12, 15, 17, 17, 14, 15, 17, 17). The tablature is organized into measures, with some measures containing multiple fret numbers indicating complex chords or techniques. The notation also includes a "let ring" instruction and a "let ring" instruction.

C

Em

17/19 17 19 17 19 17 14 17 14 17 14 17 14 12 15 12 15

let ring

let ring

3 0 0 0 0 2 0 2 0 2 2 2 0

F

G

Em

13 12 13 12 15 15 13 15 13 12 13 12 15

let ring

let ring

\*Flip pickup selector switch from neck to bridge position

2 0 0 2 0 0



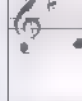
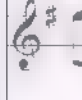
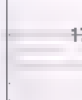
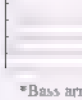
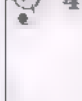
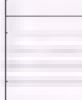
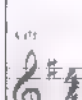
# Interlude

Slower ♩ = 141 (♩ = ♩)

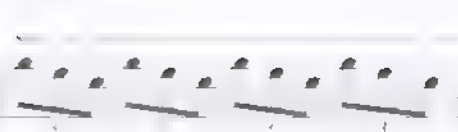
Gtrs. 3 & 4 tacet

Em

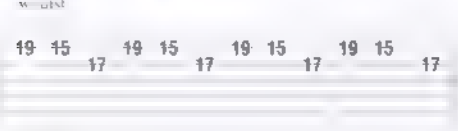
Gtr 2



Riff D1



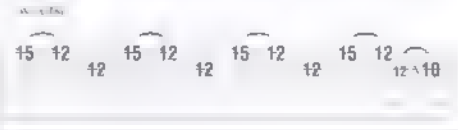
weight



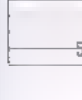
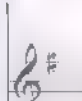
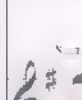
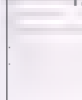
Riff D



weight



\*Gtr 5



\*Bass arr. for gtr

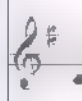
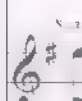
D

C

D

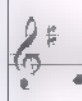
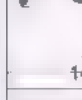
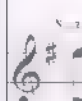
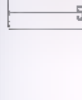
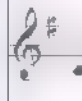
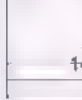
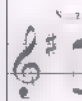
End Riff D1 Fill 1A

End Fill 1A



End Riff D Fill 1

End Fill 1







B.5

(2nd time, cont in notation)

1st time. Gtrs. 6 & 7 meet

\*Composite arrangement

6.  $\frac{1}{2}$

Gtrs. 1 & 2 w/ Rhy. Fig. 2 (2 times)

A5

C5

D5

E5

End Rhy. Fig. 2

Riff F

Gtrs. 1 & 2

Gtr. 6

First system of guitar notation. It includes staves for Gtrs. 1 & 2, Gtr. 6, and Gtr. 7. The notation features musical staves with notes and a guitar-specific staff with fret numbers (e.g., 12, 11, 12, 11, 12, 11, 12, 12, 12, 12, 10, 12, 10, 12, 10, 12, 10, 12). Dynamics like *f* (forte) are indicated.

Second system of guitar notation. It includes staves for Gtrs. 1 & 2, Gtr. 6, and Gtr. 7. The notation features musical staves with notes and a guitar-specific staff with fret numbers (e.g., 12, 11, 12, 11, 12, 11, 12, 12, 12, 10, 12, 10, 12, 10, 12, 10, 12). Dynamics like *f* (forte) are indicated.

Third system of guitar notation. It includes staves for Gtr. 3, Gtr. 6, and Gtr. 7. The notation features musical staves with notes and a guitar-specific staff with fret numbers (e.g., 12, 11, 12, 11, 12, 11, 12, 12, 12, 10, 12, 10, 12, 10, 12, 10, 12). Dynamics like *f* (forte) are indicated.

(1)  $\mathcal{P}(\mathcal{P}) = \mathcal{P}$ ,  $\mathcal{P}(\mathcal{P}) = \mathcal{P}$ .

Rhy. Fig. 3

10

Table 3

End File 3

### File 3A

End File 34

65'

43

C5<sup>RI</sup>

135

End Rhy Fig. 3

Gr 7

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 3 (3 times)

E 5

Musical score for "The Rose Tree" in E major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of two phrases. The first phrase starts on E4 and ends on E4. The second phrase starts on E4 and ends on E4. The score includes fingerings (1-5) and a 3-measure rest.

4 5 7 5 4 5 4 5 4 5 7 4 4 15 17 16 17 19 17 16 17 16 18 16 17 16 17 16 19 18 16 17 16

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Gtr 1

Gtr 4

15 17 17 15 17 16 16 12 14 14 12 14 14 12 14 12 11 12 11 12 11 12 11 14

E<sup>5</sup> C<sup>5</sup> E<sup>5</sup>

15 15 15 15 12 14 12 14 12 14 12 14 15 15 15 15 12 15

area pull up bar + 1/2 +14

with bar 0

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

15 17 15 17 17 17 17 15 17 15 17 19 15 17 17 15 17 15 17 17 15

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17 19 15 17 17 15 17

# Interlude

Gtrs 1 & 2 w/ Rhy Fig 2 (2 times)  
Gtrs 6 & 7 w/ Riffs F & F1

Gtr 4 tacet

E5 G5 A5 C5 D5

E5 G5 A5 C5 D5

2nd time, D.S. al Coda  
(take repeats)

Gtrs 1 & 2 w/ Rhy Fig 2 (2 times)  
1st time, Gtrs 6 & 7 w/ Riffs 3 & 3A

E5 G5 A5 C5 D5

\*Resume Tempo I

## Coda

E5 B5 C5 D5 G5/D D5 E5 N.C.

haunt me, you taunt me, you tor - ture me back at your lair!

Gtrs 1 & 2



from *Piece of Mind*

# Revelations

Words and Music by Bruce Dickinson

## Intro

Moderately slow ♩ = 73

\*\*G5 A5 G5 A5 Csus4 C G5 D5 G5 A5 G5 A5

\*Gtrs. 1 & 2 (elec.) *Play 3 times*

*f* *w/ dist.* *let ring*

**TAB**

\*Composite arrangement  
\*\*Chord symbols reflect implied harmony

Csus4 C G5 D5 A5 F5 G5 A5 G5

*Rhy Fig. 1*

## Verse

Gtrs. 1 & 2 w/ Rhy Fig. 1 (1 3/4 times)

A5 F5

A5 F5 G5 A5 G5

1. O God of Earth and Air, bow

*End Rhy Fig. 1*

G5 A5 G5 A5 F5 G5 A5 G5

down and hear our cry. Our earth - ly rul - ers fal - ter, our peo - ple drift and die. — The

A5 F5 G5 A5 G5 A5 F5

walls of gold en - tomb us, the swords of scorn di - vide. — Take not thy thun - der from us, but

# Interlude

Gtrs 1 & 2 tacet

G5 Am F#sus2 C C#sus2 C#sus2/B

take a - way our pride

Gtr 3 (elec.) *mf* w d s

Gtr 4 (elec.) *mf* divid s

10 8 7 10 9 10 8 6 5 7 5 4 10 8 10 8 6 5 5 10 8 10 9 7 5 7 5 9 7

Rhy. Fill 1 End Rhy. Fill 1 Riff A End Riff A

Gtrs. 1 & 2 Gtr 5 (acous.) *mf* let ring throughout

2 2 1 2 2 1 0 3 0 3 0 1 0 0 1 0 0 2 0

Gtr 5 w/ Riff A (2 1/2 times)

Am F#sus2 C C#sus2 C#sus2/B Am F#sus2

Gtr 1 Gtr 2

10 8 7 10 9 10 8 6 5 7 5 4 10 8 10 8 6 5 5 13 12 13 9 13 10 9 10 7 8 5 9

C Csus2 Csus2 B Am F#sus2 C Csus2 Csus2 B A5 G5

Faster ♩ = 164

Gtrs. 3, 4 & 5 tacet

A5 N.C.

G5 A5 N.C.

G5

D5

F5

G5

A5

G5

Gtrs. 1 & 2 w/ Rhy. Fig. 2

F5

G5

A5

G5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

Gtr. 1

Gtr. 4

diviso

A5

G5 A5

G5

D5

F5

G5

A5

G5

A5

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

PM

PM

PM

PM

G5 A5 G5 D5 F5 G5 A5 G5 A5

Rhy. Fig. 4 End Rhy. Fig. 4

G5 A5 G5 D5 F5 G5

*slight rit.*

Rhy. Fig. 5 End Rhy. Fig. 5

# Tempo I

Gtrs. 1-4 tacet  
Gtr. 5 w/ Riff A

## Verse

Gtr. 5 w/ Riff A (4 times)

Am F#sus2 C C#sus2 C#sus2/B Am F#sus2

2. Just a babe in a black a - byss, no  
came to me with a ser - pent's kiss as the

C C#sus2 C#sus2/B Am F#sus2 C C#sus2 C#sus2/B

rea-son for a place like this. The walls are cold and souls cry out in pain. An  
Eye of the Sun rose on her lips. Moon-light catch-es sil-ver tears I cry.

Am F#sus2 C C#sus2 C#sus2/B

cas - y way — for the blind to go, — and a clev - er path — for the fools — who know the  
 So we lay — in a black em - brace, — and the seed is sown — in a ho - ly place. And I

Am F#sus2 C C#sus2 C#sus2/B

Se - cret watched and of the Hanged — Man, the smile — on his lips, —  
 watched and I wait ed for the dawn

Gtrs. 1 & 2

Chorus

A5 G5 A5 C5 D5 F5 G5 A5 G5 A5 C5

The light of the blind, you'll see, the ven-om tears my spine, The Eyes of the

1. 2. Tempo II

Gtrs. 1 & 2 tacet  
 Gtr 5 w/ Riff A

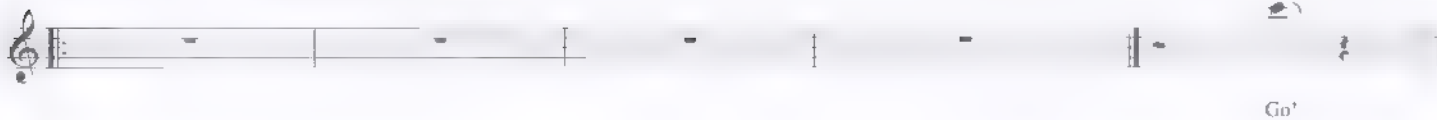
D5 F5 G5 Am F#sus2 C C#sus2 C#sus2/B A5 G5

Nile are o - pen-ing, you'll see. 3. She sec

# Interlude

Gtrs. 1 & 2 w/ Rhy Fig 2 (2 times)

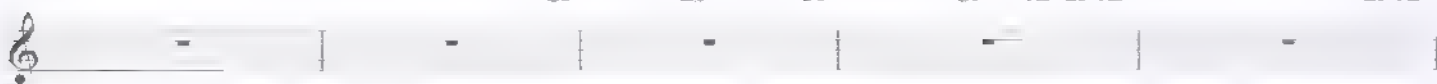
A5 N.C. G5 A5 N.C. G5 D5 F5 G5 A5 G5 F5 G5 A5 G5



Gtrs. 1 & 2 w/ Rhy Fig 3

A5 G5 A5 G5 D5 F5 G5 A5 G5 A5 G5 A5

Gtrs. 1 & 2 w/ Rhy Fig 4 (1st meas.)



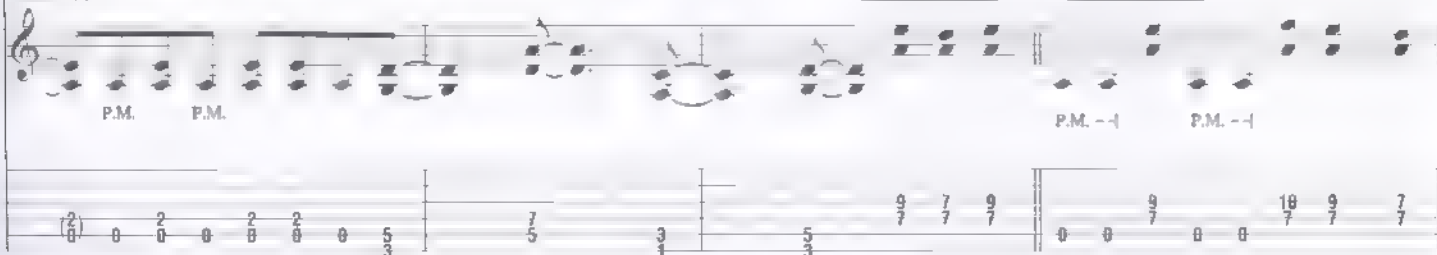
## Guitar Solo

G5 D5 F5 G5 A5 D5/A A5 Dm/A A5 D5/A

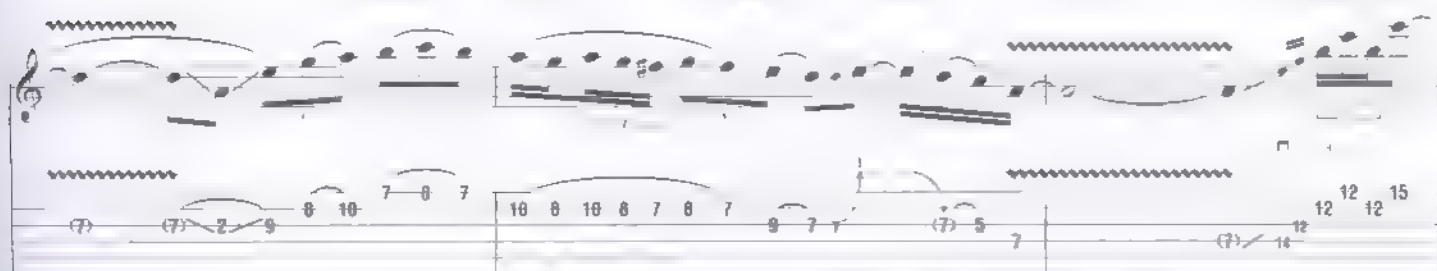


Gtrs. 1 & 2

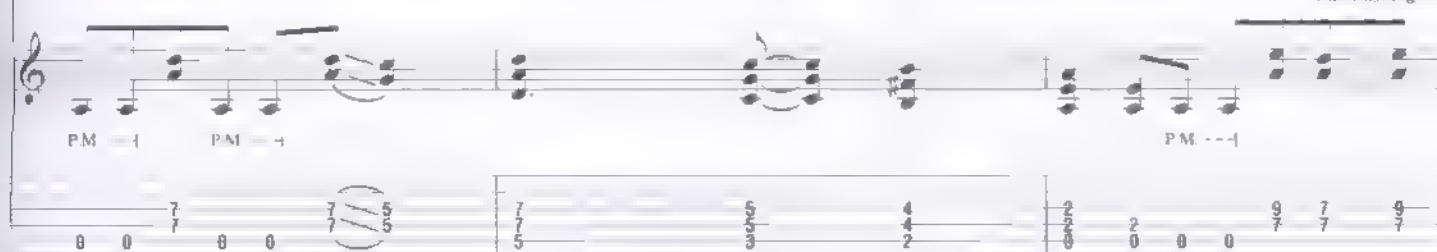
Rhy. Fig. 6



C5 A D5 C5 B5 A5 D5 A A5



End Rhy Fig. 6





Gtr 3

Dm/A A5 D5/A C5 A D5 C5 B5

A5 D5/A A5 Dm/A A5 D5/A C5/A

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A

C5 A D5 C5 B5 A5 D5 A A5

Gtr 4 *divisi*

Gtr 3 *tacet*

Gtr 4

Dm/A A5 D5/A C5/A D5 C5 B5

A5 D5/A A5 Dm/A A5 D5/A C5/A

5 (5) 17 8 5 7 0 5 7 8 5 7 5 7 7 0 5 7 8 7 7 5 (5) 0 5 5  $\frac{1}{4}$

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A

15 7 5 5 7 17 5 7 5 10 14 13 15 15 15 15 15 hand hand

C5/A D5 C5 B5 A5 D5/A A5

13 15 14 14 14 19 17 20 20 17 20 17 20 17 20 17

Dm/A A5 D5/A C5/A D5 C5 B5

20 17 17 20 17 17 20 17 17 20 17 17 20 17 19 17 28 17 20 17 19 17 20 17 20 17 19 17 20 17 20 17 20

2	3	4
---	---	---

1st time, Gtr 4 times

Am G C Dm F G C G/B Am C G/B Am A5 G5 A5

 $N_{\text{eff}} = 1$ 

The image displays a musical score for guitar, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score includes various musical notations such as notes, rests, and fingerings. A guitar icon is positioned in the top right corner. The notation is complex, with many notes and rests, and a guitar icon in the top right corner.

Grs. 1 & 2 w/ Rhy Fig. 4 (3 times)

Grp 1 & 2: w/ Rhy Fig 5

Gtrs. 1 & 2. w/ Rhv. Fig. 1

Ctrs. 1 & 2 w. Rhv. Fig. 1 (1 3/4 times)

A5	F5	G5	A5	G5	A5	F5
----	----	----	----	----	----	----

ad - o - us - to - geth - er - a - blaze with hope and free. No storm or heav - y weath - er will

rock the boat, — you'll see. The time has come to close — your eyes — and still the wind and rain. For the

## Grs. 1 &amp; 2 w/ Rhy Fill 1

Gar 5 wt Raff A

A5	F5	G5	Am	Fsus2	C	Csus2	Csus2/B
----	----	----	----	-------	---	-------	---------

one who will be King. the Watch-er in the Ring. I am You

one who will be King.                      the Watch - er in                      the Ring.                      I am You

Am	Fsus2	C	Csus2	Csus2/B	Am
----	-------	---	-------	---------	----

Ch

It Is You.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The accompaniment is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The score is divided into two systems by a double bar line. The first system contains the first 16 measures, and the second system contains the remaining 16 measures. The score is written in a clear, legible font, and the notation is standard for a musical score.

from *The Number of the Beast*

# Run to the Hills

Words and Music by Steven Harris



Intro  
Moderate Rock ♩ = 120

N.C. A5 Riff A D5

Gtr 3 (dist.)  
(Drums)

3

f

12 12 10

TAB

\*Gtrs. 1 & 2 (dist.)

3

Rhy. Fig. 1

TAB

\*Composite arrangement

A5 C5 D5 G5 A5

End Riff A

10 10 12 12 8 8 10 10 10 10 12

7 7 7 9 5 5 5 7 0 0 0 2 2 0

End Rhy. Fig. 1

Gtr. 1 & 2 w/ Rhy Fig 1 (3 3/4 times)  
Gtr 3 w/ Riff A (3 3/4 times)

**Interlude**  
Faster  $\bullet = 180$

The image shows a page from a musical score for "The Tree" by John Cage. The score is written for piano and percussion. The piano part is in 4/4 time and features a melody with lyrics: "be set free". The percussion part includes a "w. bar" (wood block) and a "hand" (hand drum). The score is written on a grand staff with a treble and bass clef. The piano part is written on a single staff with a treble clef. The percussion part is written on a single staff with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the piano part. The score is divided into measures by vertical bar lines. The page number "10" is visible in the bottom right corner.

10

## 1st time. Gr 2 last

1st time. Gr 2 last

Figure 1 is a line graph showing the percentage of total energy expenditure (TEE) for different activities over a 24-hour period. The Y-axis is 'Percentage of TEE' (0-100) and the X-axis is 'Time of Day' (0-24). The activities and their approximate percentages are:

Time of Day	Sleeping	Resting	Sitting	Standing	Walking	Running
0	80	10	5	0	0	0
4	80	10	5	0	0	0
8	70	15	5	0	0	0
12	60	15	5	0	0	10
16	50	15	5	0	0	10
20	40	15	5	0	0	10
24	80	10	5	0	0	0

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the first two lines of the melody and piano accompaniment. The second system contains the next two lines. The piano part features a simple harmonic accompaniment with chords and single notes. The melody is a simple, catchy tune. The score is presented in a clean, black and white format.

Gtrs. 1 & 2

PM

PM

back to their holes, the fight - ing them at their own game.  
wast - ing the men, the on - ly good in juns are tame.



A5 C5 F5

Mur - der for free - dom, a stab in the back, en - worn - en and chil - dren and  
 Sell - ing them whis - key and tak ing their gold, slav - ing the young and de -

D5

Chorus  
 G5  
 Rhy. Fig. 2A

Gtr 2

cow - ards at - tack.  
 stroy - ing the old.

Run

Gtr 2

(Gtr 2, cont in slashes)

Gtr 1

P.S.

Rhy. Fig. 1

P.M.

F5

to the hills,

P.M.





Gtrs. 1 & 2: w/ Rhy Fig 3 (3 times)

Gtr 3

E5

G5

8va 7 loco

14 12 12 14 12 14 12 12 14 12 12 15 12 15 12 14 12 15 15 15 17 15 15 17 15 17

Push D

C5

G/B C5 G/B C5 G/B C5 G/B G5

16 17 15 17 15 15 17 15 16 15 17 17

E5

G5

12 15 12 15 12 15 12 12 15 12 15 12 15 12 15 12 12 14 12 14 12 14 12 14 12 12 14

C5

G/B C5 G/B C5 G/B C5 G/B G5

E5

let ring w bar

14 15 14 15 14 15 14 12 12 17 15 17

G5

C5

G/B C5 G/B C5 G/B C5 G/B G5

w bar P.H.

17 14 16 0 0 12 15 15 13

Push D

## 1st time, Gtr 3 tablet

1st time, Gr 3 tablet

A5

B5/A

C5/A

D5/A

Rhy. Fig. 4

Find Rhy Fig. 4

Grp. 1 & 2

Gbs. 1 & 2

PM PM PM PM PM PM PM PM PM PM

9/7 9/7 9/7 11/9 11/9 11/9 12/10 12/10 12/10 14/12 14/12 14/12

Gms. 1 & 2. w/ Rhy. Fig. 4

A5

B5/A

CS/A

D5/A

Yeah

A5

B5/A

C5/A

D5

A musical staff in treble clef with a key signature of one sharp (F#). The melody for the vocal line is written on a single staff. It begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. A slur covers the next three notes: a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The staff ends with a double bar line.

1.  $f(x) = x^2 + 2x + 1$

[illegible]

Gtrs. 1 & 2 w/ Rhy. Figs. 2 & 2A (3 1/2 times)

GS

15

Run to the hills

C5

G/B

G5

run for your lives.

F5

Run to the hills,

C5 G/B G5

run for your lives,

F5

Run to the hills,

C5 G/B G5

run for your lives,

F5

Run to the hills,

C5 G/B G5 Free time

run for your life

Gtr. 1 & 2

run for your life



# Running Free

E5      G5      C5      D5      E5<sup>open</sup>

1 3      1 3      1 3      1 3      1

## G5

3

\* Bass nr for gr

\*Chord symbols reflect implied harmony

\*\*\*Two gtrs. act for one

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Verse

E5 C5 D5 E5

1. Just six - teen, a pick - up truck, — out of mon - ey, the  
 spent the night in L. A. jail — and lis - tened to —  
 3. Pulled her at the Bot - tle Top, — a whis key, danc - ing.

G5 A5 E5 C5 D5

out of luck. — I've got no - where to call my own. — I'm  
 si - rens wail. — But they ain't got boys a thing on me. — and  
 dis - co hop. — Now all the boys are af - ter me, —

E5 G5 A5 G5 F#5 E5 G5

Hit the gas — and here I go. — I'm run - nin' free, —  
 run - nin' wild. — I'm run - nin' free —  
 that's the way — it's gon - na be

Rhy. Fig. 1

\*Upper Bkqd. Voc sung  
 2nd & 3rd times only

E5 D5 E5 D5 E5 C5 D5

yeah. — I'm run - nin' free —

End Rhy. Fig. 1

To Coda

Gtr 2, w Rhy. Fig. 1

E5

G5

E5

D5

E5

D5

E5

I'm run - nin' free, \_\_\_\_ yeah, \_\_\_\_ I'm run nin free

C5

D5

D5

E5

C5

D5

2. I

I'm

run - nin'

free, \_\_\_\_

Get

out - ta

my

Interlude

E5

Rhy. Fig. 2

G5

Gtr 2

way

Gtr 3 (dist.)

Gtr 4 (dist.)

14 12 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 2 3 2 4 2

14 12 11 12 10 9 11 9 7 9 7 6 7 5 4 5 4 2 4 2 5 4

\*w/ echo set for dotted eighth-note regeneration w/ 4 repeats

E5

C5

D5

End Rhy. Fig. 2

14 12 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 2 3 2 4 2

14 12 11 12 10 9 11 9 7 9 7 6 7 5 4 5 4 2 4 2 5 4

Gtr 2, w Rhy. Fig. 1

E5

G5

17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 9 8 7 8 7 8 7

19 17 15 17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 8 7 8 7

E5 C5 D5

17 15 14 15 14 12 14 12 10 9 10 9 7 6 9 10 8 7 6 5 7 8 7 7

Gtr 2 w/ Rhy Fig 2 (last 2 meas.)

E5 C5 D5

7 8 7 8 7 7 7 8 7 8 7 8 7 8 7 7

Gtrs. 3 & 4 tacet

E5 opco

Gtr 5

Gtr 2 heavy P.M.

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 2 3 4

Gtr 5 & 4 tacet

C5 D5

heavy P.M.

heavy F.M.

Gtr 5

Gtr 2

P.M.

7 7 7 5 5 5 7 7 7 8 0 0 0 5 7 6

# Chorus

Gtr 2. w/ Rhy. Fig. 1 (2 times)  
Gtr 5 tacet

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free. \_\_\_\_ yeah. \_\_\_\_ I'm run - nin' free. \_\_\_\_

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free. \_\_\_\_ yeah. \_\_\_\_ I'm run - nin' free. \_\_\_\_ Break! \_\_\_\_

# Interlude

E5 NC D5 E5 NC. D5 E5 NC. C5 D5

2nd time Ld. Voc. tacet

Rhy. Fig. 3

Ow

End Rhy. Fig. 3

let ring - 4 let ring - 4

9 7 9 7 7 5 7 9 7 7 7 5 7 5 5 5 0 7 5 7 7 0

Gtr 2. w/ Rhy. Fig. 3 (2 times)

E5 NC. D5 E5 NC. D5 E5 NC.

2nd time, D.S. al Coda

2nd time, Gtrs. 3 & 4 tacet

C5 D5

Gtr. 3

Gtr. 4 drives

5 7 5 9 5 7 5 9 5 7 5 9 5 7 5 9

# Coda

D5 E5 C5 D5

# Outro

E5  
Voc. Fig. 1

G5

I'm run - nin' free. \_\_\_\_ Oh. \_\_\_\_ (I'm run - nin' free. \_\_\_\_

Rhy. Fig. 4

9 7 9 7 7 5 7 9 7 7 7 5 7 5 5 5 0 7 5 7 7 0

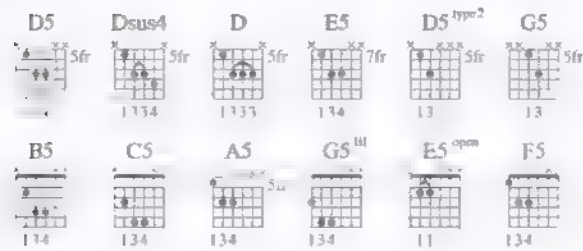




from *Piece of Mind*

# The Trooper

Words and Music by Steven Harris



## Intro

Moderately fast Rock ♩ = 160

\*E5 D5 C5 D5 G5 D5 E5 D5

Gtrs. 1 & 2 (dist.)

*mf*

Riff A

\*Chord symbols reflect overall harmony

Gtr 2 w/ Riff A

C5 D5 G5 D5 Em D C D5 G5 D5 Em

End Riff A

2nd time: Gtrs. 1 & 2 w/ Fills 1 & 1A

Gtr 1

Gtr 2

D G5 D Em      D G5 D Cmaj7

Fill I      End Fill I      Riff B

D G5 D Em      D G5 D Em      D5 G5 D5 E5

End Riff B

# Verse

2nd & 3rd times, Gtrs. 1 & 2 w/ Rhy. Fig. 1 (1 1/3 times)

N.C.

D5 G5 D5 E5 N.C.

1. You'll take my life but I'll take yours too. — You'll fire your mus - ket but I'll  
 2. The horse, he sweats with fear; we break to run. — The might - y roar of the  
 3. We got so close, near e nough to fight. — When a Rus - sian gets me

Gtrs. 1 & 2

D5 G5 D5 C5 NC. D5 G5 D5 E5

run you through. — So when you're wait - ing for the next at - tack,  
 Rus - sian guns. — And as we race to - wards the hu - man wall,  
 in his sights, — he pulls the trig - ger and I feel — the blow, —

NC. D5 G5 D5 E5

you'd bet - ter stand, there's no turn - ing back. The bu - gle sounds, the charge —  
 the screams of pain as my com - rades fall. We hur - die bod - ies that lay  
 a burst of rounds takes my horse be - low. — And as I lay there gaz - ing

Rhy Fig. 1

PM

D5 G5 D5 E5 D5 G5 D5 C5

he guns but on this bar the field no one wins  
 on the ground and the Rus sian fire an oth er round  
 at the sky my bod y's numb a and my throat is dry

PM

D5 G5 D5 E5

The smel, ot ac rid smoke and hors es breath  
 We get so near lay for vet and sa far a way  
 And as I lay for vet and sa far a one

End Rhy Fig. 1

PM

as I pange on in to cer - tain death  
 We won't live to fight an ath - er day On  
 with out a fear I draw my part - ing gran

PM

## Chorus

2nd &amp; 3rd times, Gtr 2 w/ Rhy. Fill 1

Gtr

Dsus4 D Dsus4 E5

PM

Rhy. Fill 1  
 Gtr

PM

D5 Dsus4 D Dsus4 E5

Oh

PM

To Coda 1

To Coda 2

# Interlude

2nd time Gtrs. 1 & 2 w/ Fill 1 & 1A  
Em

D5 G5 D5 E5

Fill 2 End Fill 2

Fill 2A End Fill 2A

PM

Travis come come in slashes

Gtrs. 1 & 2 w/ Riffs B & B1 (last 3 meas.)

Gtrs. 1 & 2 w/ Riffs B & B1 (1st meas.)

D G5 D Em

D G5 D Cmaj7



1 2

Cmaj7 F5 Cmaj7 D

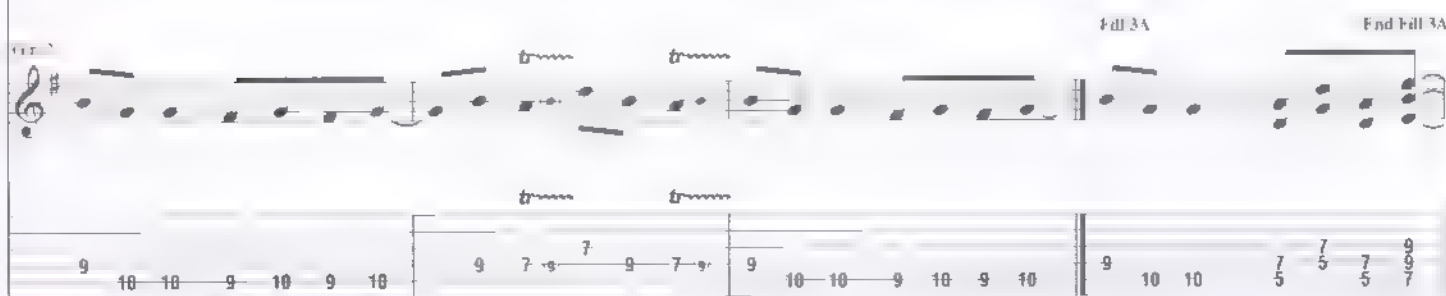
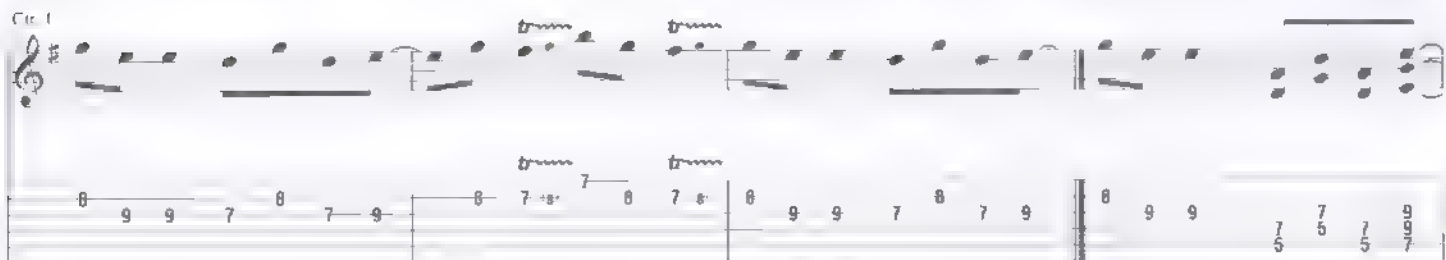
D G5 D Em

F#m 3

*D.S. al Coda 1*

D5 G5 D5 E5

End F#m 3



## ⊕ Coda 1

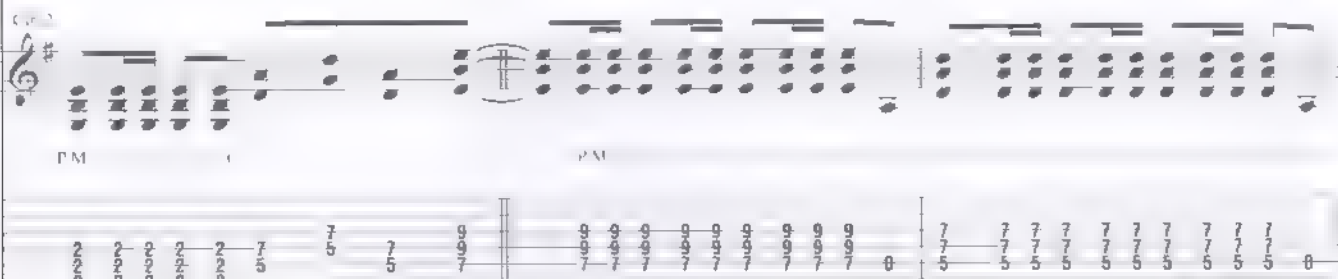
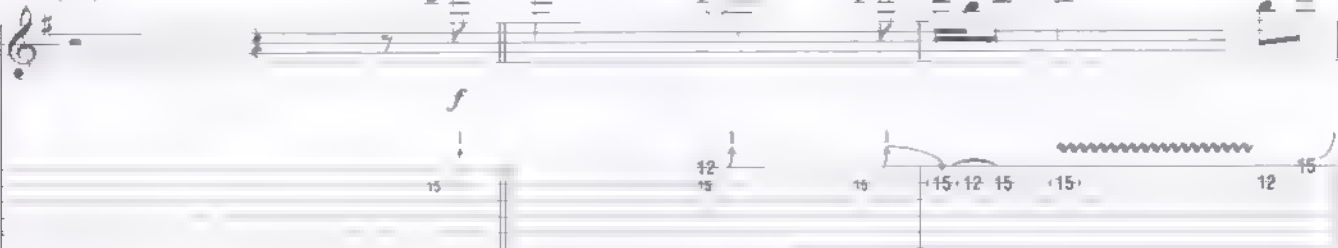
Guitar Solo

D5 type 2 G5 D5 type 3 E5

D5



Gtr. 3 (dist.)









F5 G5 A5 G5<sup>tr</sup>

Rhy. Fig. 3

Rhy. Fig. 3A

PM

E5<sup>open</sup> F5 G5

End Rhy. Fig. 3

End Rhy. Fig. 3A

Gtrs 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)

A5 G5

The image shows a musical score for guitar, consisting of two staves labeled "Gtr 1" and "Gtr 2".

**Gtr 1:** The first staff contains musical notation with notes, rests, and various markings. Above the staff, there are labels: "C5", "E5", "F5", "D5 type 2", "G5", "D5 type 2", and "E5". Below the staff, there are fret numbers: "20", "20", "17", "20", "20", "17", "20", "20", "19", "17", "15", "19", "19", "17", "17", "19", and "19".

**Gtr 2:** The second staff contains musical notation with notes, rests, and various markings. Below the staff, there are fret numbers: "20", "20", "17", "20", "20", "17", "20", "20", "19", "17", "15", "19", "19", "17", "17", "19", and "19".

The score is divided into measures by bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1st time, Ctr. 1 & 2 w/ Fills 2 & 2A  
1st time, Ctr. 4 tacet  
2nd time Ctr. 1 & 2 w/ Fills 1 & 1A

Eon

D GS D Em

D G5 D Cma|7

D.S. al Coda 2

1st time, Gtrs. 1 &amp; 2 w/ Riffs B &amp; B1

2nd game: Gtrs 1 & 2 w/ Rifles B & B1 (1st 3 pens)

Cuts 1 &amp; 2 w/ fills 1 &amp; 3A

D G5 D D6susj

D GS D Em

D G5 D E5

[illegible]

⊕ Coda 2

Outro

Chords: E5, D5 G5 D5 E5, D5, C5, D5 G5 D5 Em

Gtr 2

P.M. 1

Gtr

P.M. -- 4

Gtr 2. w/ Riff A (1 1/2 times)

Chords: D5, C5, D5 G5 D5 E5, D

Chords: C5, D5 G5 D5 E5, D, C, D5 G5 D5 E5

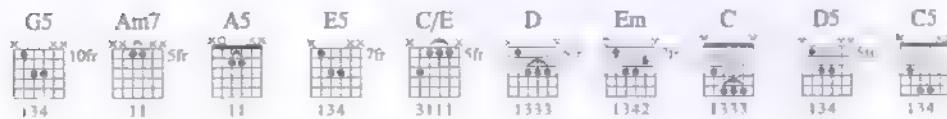
Gtr 2

Gtr

from Powerslave

# Two Minutes to Midnight

Words and Music by Bruce Dickinson and Adrian Smith



## Intro

Moderate Rock ♩ = 188

Am7 D5/A Am7 D5/A Am7 D5/A

Riff A

Gtr 1 (dist.)

mf

P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- |

T A B

\*Chord symbols reflect implied harmony

Am7 A5 Am7 D5/A Am7 D5/A Am7 D5/A

Gtr 2 (dist.)

f let ring -- |

2 3 0 2 3 0

Gtr 2 (dist.)

f let ring -- |

2 3 0 2 3 0

Am7 A5 Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtr 1 w/ Riff A

End Riff A

Gtr 2

f let ring -- |

2 3 0 2 3 0



Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtrs. 1 & 2

\*Composite arrangement

## Verse

Gtrs. 1 & 2 w/ Riff A

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

1. Kill for gain or shoot to main but we don't need a rea - son. The  
 blind men shout, let the crea - tures out, we'll show the un be - liev - ers. The  
 bod - y bugs and lit - tle rags of chil - dren torn in two. And the

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

gold - en goose is on the loose and nev - er out of sea - son.  
 na - palm screams of hu - man flames, of a prime time Bel - sen feast, yeah. As the  
 jet - lied brains of those who re - main to put the fin - ger right on you As the

Am7 D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Black - eed pride still burns in - side this shell of blood - y trea - son.  
 rea - sons for the car - nage cut their meat and lack the gra - vy. We  
 mad men play on words and make us all dance to their song. To the  
 End Riff B

Riff B

Gtrs. 1 & 2

Here's my gun for a bar-rel of fun, — for the love of liv - ing death  
oil the jaws of the war — ma - chine — and feed it with our ba - bies  
tune of starv - ing a mil - lions to make a bet - ter kind of gum

Am F A G/A Gsus4 A

er s breed or the de mon's seed D.

Chords 1 & 2

PM 4 PM 4 PM 4 PM 4

Chord - body - neck - over - harmonics

\* (hard) nobody else over a half an hour.

glam - our, the for - tune, the pain.

PM. ----+ PM. --+ let ring -+ PM. . . +

Am F/A G/A Gsus4/A

war s - gain, blood is free - dom's stand Do not

F                      Fsus4                      Esus4                      E                      Am7

pray      for my      soul      an y      more      Two

P.M.      P.M.      P.M.      P.M.      P.M.

# Chorus

C5                      G5                      Dm

min - utes      to mid      night      the hands

Riff D                      End Riff D

P.M.      P.M.      P.M.      P.M.      P.M.

F5                      G5                      Am7

that      threat      en      down      Two

Gtr. 1      Gtr. 2      Gtr. 3

Gtr. 1      Gtr. 2      Gtr. 3

# Gtrs. 1 & 2 w/ Riff D

C5                      G5                      Dm

min - utes      to mid      night      to kill

Gtr. 1      Gtr. 2      Gtr. 3

To Coda 1

To Coda 2

F5

G5

A  
5  
open

the un - born in the womb

Gtr. 2

Gtr. 1 & 2

Gtr. 1

let ring

(1st & 3rd times, Gtr. 2, cont. mashes)

# Interlude

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtr. 1 & 2

FM PM PM PM PM PM PM

D.S. al Coda 1

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

2 The

PM. PM. - PM. - PM. PM. - PM. - PM. - PM. -

⊕ Coda 1

**Guitar Solo**

A5      A5      E5/A    G5/A

Gtr 3 (dist.)

*mf*      grad. bend      grad. release      w/ bar

3

-3 1/2

Gtrs. 1 & 2      Rhy. Fig. 1

steady gliss.      P.M. --|      P.M. --|      P.M. --|

F5      C/E      Dadd4      A5      E5/A      G5/A

w/ bar      w/ bar

grad. dive

3      -1      2      5      6      8      6      5      6      5      6      5      8      6      5      5

F5 CE D5

Handwritten musical notation for guitar, featuring treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bass staff includes a sequence of numbers: 6 5 0 6 5, 7 5 7 5 4, 0, 12, +12+, +12+, and 5 7 5 7 5 9. The treble staff includes a sequence of numbers: 7 5 0 0 4 5 0 0, 5 7 5 7 5 9, and 5 7 5 7 5 9. The notation is labeled with "F5", "CE", and "D5".

End Rhy Fig 1

PM

PM

Gtrs. 1 & 2, w/ Rhy Fig 1

A5

E5 A

G5 A

F5

CE

D5 G4

Handwritten musical notation for guitar, featuring treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bass staff includes a sequence of numbers: 19, +19+, 17, 20, 20, +20+, 17, 20, 19, 17, 17, 19, 20, +19+, 17, 19. The treble staff includes a sequence of numbers: 12, +12+, 14, 15, +15+, 13, 15, 12, 13, 14, 12, +12+, 12, +12+, 10, 12. The notation is labeled with "A5", "E5 A", "G5 A", "F5", "CE", and "D5 G4".

Gtr 4 (dist)

mf

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Gtr 4 (dist)

A5

E5 A

G5 A

Handwritten musical notation for guitar, featuring treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The bass staff includes a sequence of numbers: 12, 12, 12, 12, 12, 13, 15, 12, 13, 15, 17, 20, 20. The treble staff includes a sequence of numbers: 12, 12, 12, 12, 12, 13, 15, 12, 13, 15, 17, 20, 20. The notation is labeled with "A5", "E5 A", and "G5 A".



**Guitar Solo**  
**Half-time feel**

**Gtr. 1** **E5** **C/E** **D5** **E5** **G/B**

**Gtr. 4** **E5** **G/B**

**Gtr. 1 & 2** **Rhy. Fig. 2**

**\*Bass plays E pedal (next 16 meas.)**

**C5** **A/C#** **E5** **G/B**

**P.M. 4** **w/ bar**

**C5** **G/B** **A5**

**End Rhy. Fig. 2**

E5 G/B C5 A/C#

Gtr 4

F.M. P.M. P.M. P.M. P.M.

E5 G/B

Gtr 4

15 (15)

Gtr 4 tacet C5 G/B A5

Gtr 2

Interlude C/E

Gtr 3

15ma loco

P.H.

steady gliss.

Gtrs. 1 & 2

Gtr 2, cont. in slashes

\*Gtrs. 1 & 2

on posture arrangement

Gtr 3 tacet D5/E

Gtrs. 1 & 2

E5 D5 E5

steady gliss.





Gr 2 w/ Riff A  
Gr 3 label

Gtr 1 w/ Riff A (last 4 meas.)

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

### 3 The

## Outro

1.5 A

The musical score for "Midnight" by The Beatles is presented in two systems. The first system shows the vocal melody in treble clef with lyrics "mid - night" and guitar accompaniment in treble clef with lyrics "mid - night". The second system shows the piano accompaniment in treble clef with lyrics "P M" and guitar accompaniment in treble clef with lyrics "P M". Chord diagrams are provided for each system, showing the fret positions for the guitar and piano parts.

1

C5/A A5

is all night.

Rhy. Fill 1 End Rhy. Fill 1

P.M. P.M. P.M. ---

2

Gtr 2 w/ Rhy. Fill 1

C5/A A5

is all night.

Gtr 1

P.M. P.M. ---

G5/A A5 F5/A G5/A

Gtr. 2

Gtr. 1 & 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.



1

C5/A D5/A C5/A A5

PM. --- 1 PM. 1 PM. --- 1

PM. - 1 PM. - 1 PM. --- 1 PM. - 1 PM. - 1 PM. - 1 PM. - 1

2

C5/A D5/A C5 A5 NC

Mid night all night

PM. --- 1 PM. - 1 PM. --- 1 PM. --- 1

from *Somewhere in Time*

# Wasted Years

Words and Music by Adrian Smith

Dsus4



D



C5



## Intro

Moderate Rock ♩ = 150

\*E5

Fill 1

End Fill 1

Gtr 1 (dist.)

*mf*

TAB

12 12 0 0 0 7 0 0 0 0 0 6 0 0 0 0 0 5 6 6 6 6 7 0 0 0 3 0 0

\*C chord symbols reflect implied harmony

Riff A

5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0 12 0 0 0 0 7 0 0 0 0 0 0 0 0

End Riff A

0 0 5 0 0 0 0 7 0 0 3 0 0 5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0

Gtr 1 w/ Riff A (, 1/2 times,

Gtr 2 (dist.)

*mf*

7 0 7 0





think of home. \_  
on my mind. \_\_\_\_\_

Chorus

Another cit-y goes by in the night. \_  
Can't ease this pain \_ so

D/F#                      G5/D                      G5                      C5                      Cmaj7                      Cmaj9                      D

eas - i - ly. —                      Am't it fun - ny how it is?                      You nev - er  
 When you can't find the words to say, —                      it's hard to

miss it till it's gone      a - way.\_\_\_\_  
make it through an - oth - er day.\_\_\_\_

And my heart \_\_\_\_ is ly - ing there, \_\_\_\_  
And it makes me want to cry  
and will be  
and throw my

**X Chorus**

3rd time, Ctr 1 w/ FIL 2

till my dy - ing day  
hands up to the sky

## Rhy. fig. 2

Fig. 3

Fig. 3

stand, \_\_\_\_\_ don't waste your time — al-ways search-ing for — those

1st time, Gtrs. 2 & 3 w/ Rhy Fig. 2 (1st 6 meas.)  
2nd time, Gtrs. 2 & 3 w/ Rhy Fig. 2  
3rd time, Gtrs. 2 & 3 w/ Rhy Fig. 2 (3 times)

Csus2

G5

Cmaj9

A5

wast - ed — years.

Face up,

make your

End Rhy. Fig. 2

let ring

stand. \_\_\_\_\_

And re - al - ize you're liv - ing in the

*To Coda* 

## Interlude

Csus2  
 Gtr. 1 w/ Fill 1  
 E5  
 Gtr. 1: w/ Riff A (last 3 meas.)  
 Rhy. Fig. 3  
 Csus2



Gr 1 w/ Riff A (5 1/2 times)

D5

End Rhy. Fig. 3

C5

PM

E5

PM - 4

PM

PM

PM

PM

D5

PM

PM

PM

PM

PM

PM

PM

PM

C5

D5

PM

PM

PM

PM

PM

PM

PM

The musical score for Rhythmic Figure 4 consists of two staves. The top staff is in treble clef and contains a series of notes and rests, with a 'P.M.' marking below it. The bottom staff is in bass clef and contains a series of notes and rests, with a 'P.M.' marking below it. The score is divided into measures by vertical bar lines. The first measure of the top staff is marked 'Rhy. Fig. 4' and 'E5'. The first measure of the bottom staff is marked '7' and '7'. The score includes various musical notations such as notes, rests, and dynamic markings like 'P.M.' and 'cresc.'.

D<sup>5</sup>

PM FM FM

0 7 5 5 5 5 5 5 5 5 5 5 5 5

**Guitar Solo**  
Gtr 2 w/ Rhy Fig 4 (1 3/4 times)  
Gtr 3 w/ Rhy Fig 4 (1 7/8 times)

**Gtr. 1** C5

D5 E5

5 5 5 7 8 8 8 10 10 12 12 10 12 10 8 8 8 8 10 8 8 0 8 8 10 0 8 0

End Rhy. Fig. 4

**D5**

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and accidentals. Below the staff, there are several measures of numbers: (15), 15, 12, 14, 12, 15, 12, 15, 12, 15, 12, 14, 14. The notation is complex and appears to be a transcription of a musical piece.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 13, and the second system contains measures 14 through 20. The melody is written in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. Measure numbers 14, 13, and 20 are placed below the first, second, and last measures of their respective systems. The score includes various musical notations such as notes, rests, and bar lines.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef. The melody consists of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notes are as follows:
   
 System 1:
   
 Measure 1: G4, A4, B4, A4, G4 (quarter note)
   
 Measure 2: F#4, E4, D4, C4 (quarter note)
   
 Measure 3: B3, A3, G3, F#3 (quarter note)
   
 Measure 4: E3, D3, C3, B2 (quarter note)
   
 Measure 5: A2, G2, F#2, E2 (quarter note)
   
 Measure 6: D2, C2, B1, A1 (quarter note)
   
 Measure 7: G1, F#1, E1, D1 (quarter note)
   
 Measure 8: C1, B0, A0, G0 (quarter note)
   
 Measure 9: F#0, E0, D0, C0 (quarter note)
   
 Measure 10: B0, A0, G0, F#0 (quarter note)
   
 System 2:
   
 Measure 11: E1, D1, C1, B0 (quarter note)
   
 Measure 12: A0, G0, F#0, E0 (quarter note)
   
 Measure 13: D0, C0, B0, A0 (quarter note)
   
 Measure 14: G0, F#0, E0, D0 (quarter note)
   
 Measure 15: C0, B0, A0, G0 (quarter note)
   
 Measure 16: B0, A0, G0, F#0 (quarter note)
   
 Measure 17: E1, D1, C1, B0 (quarter note)
   
 Measure 18: A0, G0, F#0, E0 (quarter note)
   
 Measure 19: D0, C0, B0, A0 (quarter note)
   
 Measure 20: G0, F#0, E0, D0 (quarter note)

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The key signature has one sharp (F#). The score is divided into two systems by a double bar line. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The final measure of the second system is a whole note chord.

17 0 17 20 19 20 17 0 17 20 19 17 0 17 20 19 17 0 17 20 17 +17 0 12

Musical score for "The Rose Tree" in D major, 2/4 time. The score is for a single melodic line. The key signature has two sharps (F# and C#). The melody consists of several measures, some with slurs and some with repeat signs. The final measure is marked with a double bar line and a repeat sign.

C5

*D.S. al Coda*

Gtr

Gtr 2

P.M. ---

P.M. ---

# ⊕ Coda

G5 Cmaj9 A5 D5 C5 A5

So, \_\_\_\_\_ un - der - stand, \_\_\_\_\_

E5 D5 Csus2

waste your time al - ways search - ing for those wast ed years. \_\_\_\_\_

G5 Cmaj9 A5 D5 C5 A5

Face up. \_\_\_\_\_ make your stand. \_\_\_\_\_

E5 D5 Csus2

re - al - ize you're liv ing in the gold - en years. \_\_\_\_\_

## Outro

Gtr 1 w/ Riff A (2 1/2 times)

Gtrs 2 & 3 w Rhy Fig 3

E5

\_\_\_\_\_

D5

\_\_\_\_\_

Gtr 1 C G B An G A5 G5 E5

0 0 0 0 1 0 2 0 2 0

Gtrs 2 & 3 P.M.

3 3 3 2 2 2 0 0 0 3 3 3 7 5 7 7 0

from *Killers*

# Wrathchild

Words and Music by Steven Harris

**Intro**  
Moderate Rock ♩ = 104

\*\*\*D5 E5

D5 E5

D5 E5

N.C.

\*Gtr. 1

TAB

5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 5 4 5 7 5 4 0

\*Bass arr. for gtr

\*\*Gtrs. 2 & 3 (dist.)

TAB

12

\*\*Composite arrangement

\*\*\*Chord symbols reflect implied harmony

Cur. face

D5 E5

D5 E5

D5 E5

N.C.

Gtr. 4 (dist.)

†w/ decay

15

15

15

15

12

12

12

†Set for dotted eighth-note regeneration (approx.) w/ 3 repeats

Rhy. Fig. 1

Gtrs. 2 & 3

P.M. -1

P.M. -1

P.M. -1

End Rhy. Fig. 1

TAB

7 9 9 9 7 9 9 9 7 9 9 9 7 9 9 9 5 5 4 5 7 5 4 0

Gtrs. 2 & 3 w/ Rhy. Fig. 1

# Verse

Gtrs. 2 & 3 w/ Rhy. Fig. 1 (1 1/2 times,  
Gtr. 4 tacet)

D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5

I. Born m - to a scene of an - gri - ness and greed,

dom - i - nance and per - se - cu - tion.

My moth - er was a queen, my dad I've nev - er seen

## Pre-Chorus

D5 E5 N.C. C5 B5

I was nev - er meant to be. Now I spend my time look - ing

Gtrs. 2 & 3 Rhy. Fig. 2

PM

D5 E5 D5 E5 C5 B5

all a round for a man that's no where

Gtr. 4

Gtrs. 2 & 3

PM



The musical score is for the song "Un-tri-fond-ha" by Franz Schubert. It is written for guitar and voice. The guitar part is in G major (one sharp) and 4/4 time. The voice part is in the same key and time. The score is divided into two systems. The first system contains measures 1 through 15. The second system contains measures 16 through 20. The guitar part includes various techniques such as palm mutes (PM), natural harmonics (indicated by a circle with a dot), and a final chord with a natural harmonic. The voice part includes the lyrics "Un-tri-fond-ha" and "Un-tri-fond-ha".

**System 1 (Measures 1-15):**

- Measure 1:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "Un".
- Measure 2:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "tri".
- Measure 3:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "fond".
- Measure 4:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "ha".
- Measure 5:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "Un".
- Measure 6:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "tri".
- Measure 7:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "fond".
- Measure 8:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "ha".
- Measure 9:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "Un".
- Measure 10:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "tri".
- Measure 11:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "fond".
- Measure 12:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "ha".
- Measure 13:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "Un".
- Measure 14:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "tri".
- Measure 15:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "fond".

**System 2 (Measures 16-20):**

- Measure 16:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "ha".
- Measure 17:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "Un".
- Measure 18:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "tri".
- Measure 19:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "fond".
- Measure 20:** Guitar: G4 (natural harmonic), A4 (natural harmonic). Voice: "ha".

[illegible]

Gtr 2. w/ Rhy Fig. 1 (2 times)

D5 E5

D5 E5 NC

\*Gradually bend note while picking in rhythm indicated.

[illegible]



## Ctrs. 2 &amp; 3 w/ Rhy. Fig. 1 (4 times)

D5 E5

DS ES

D<sup>5</sup> E<sup>5</sup>

25.

DS ES

135 f 5

D<sup>6</sup> L<sup>5</sup>

10

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a grand staff (treble and bass clefs). The second system continues the melody and accompaniment. The melody is written on a single staff, and the accompaniment is written on a grand staff. The score includes various musical notations such as notes, rests, and bar lines.

D<sup>s</sup> E<sup>s</sup>

D5 E5

D<sup>6</sup> E<sup>5</sup>

74

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The bottom staff is a bass clef, providing a simple harmonic accompaniment with mostly quarter and eighth notes. The piece concludes with a final double bar line and repeat dots.

159 E.5

D5 E5

DS ES

NC<sup>+</sup>

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes and rests. Below the staff, there are bar lines and measure numbers: 17, 18, 19, and 20. The second system continues the melody, also with a treble clef and a key signature of one sharp. The notes are connected by a slur, indicating a continuous melodic line. The measure numbers 17, 18, 19, and 20 are again indicated below the staff.

Ctrs 2 &amp; 3 w/ Rhy Fig. 4 (last 3 meas.)

$$k \cdot 10^6 = 1 - \cos \alpha = 1 - \frac{1}{2} \left( \frac{2\pi}{\lambda} \right)^2 \frac{1}{k^2} = 1 - \frac{1}{2} \left( \frac{2\pi}{\lambda} \right)^2 \frac{1}{k^2}$$

C5

D5

NC

Gtrs. 2 &amp; 3 facet

[illegible]

## Index

# Interlude

Bm

4/4

7 7 7 5 7 7 5 7 6 5 3 0 0 | 7 7 7 5 7 7 5 7 6 5 3 0 0

\*Gtr. 3 w/ slight P.M. (next 8 meas.)

7 7 7 5 7 7 5 7 6 5 3 0 0 | 7 7 7 5 7 7 5 7 6 5 3 0 0

C#m

4 4 4 2 4 4 2 4 3 2 5 2 | 4 4 4 2 4 4 2 4 3 2 5 2

Oh'

4 4 4 2 4 4 2 4 3 2 5 2 | 4 4 4 2 4 4 2 4 3 2 5 2

Dm

5 5 5 3 5 5 3 5 4 3 6 3 | 5 5 5 3 5 5 3 5 4 3 6 3

# Guitar Solo

Gtr 2 w/ Rhy Fig 1 (2 times)  
Gtr 3 w/ Rhy Fig 3 (2 times)

D5 E5

D5 E5

D5 E5

N.C.

N.C.

D5 E5

D5 E5

D5 E5

N.C.

## Verse

Gtrs. 2 & 3: w/ Rhy Fig 1 (2 times)  
Gtr 4: tacet

D5 E5

D5 E5

D5 E5

N.C.

2. Say it does - n't mat - ter, ain't noth - ing gon - na al - ter the cours - es of my des - ti - na - tion I

D5 E5

D5 E5

D5 E5

N.C.

know I've got - ta find — se - ri - ous peace of mind or I know I'll just go cra - zy

## Pre-Chorus

Gtrs. 2 & 3: w/ Rhy Fig 2

C5

B5

D5 E5

D5 E5

New I spend — my time — look - ing all a - round







# Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4  
Gtr. 4: tacet

D5 E5 N.C. D5 E5 N.C.

— wrath - child. Well, I'm a — wrath - child. Yeah, I'm a —

D5 E5 N.C. C5

— wrath - child. I'm com - ing to get you.

D5 N.C.

Oo, — yeah, — yeah, —

Em N.C.

Yeah! —

Gtr. 3

7 5 7 5 7 5 7 6 5 3 | 9 7 9 7 9 7 9 8 7 5 | 9 7 (9) //

Gtr. 2

7 5 7 5 7 5 7 6 5 3 | 7 5 7 5 7 5 7 6 5 3 | 12 10 (12) (10) //

# Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

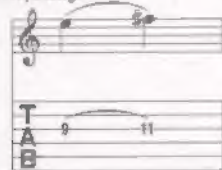
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



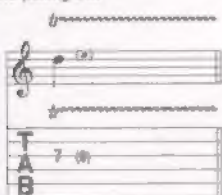
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



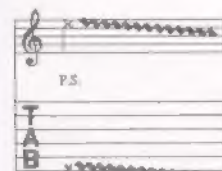
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) without picking.



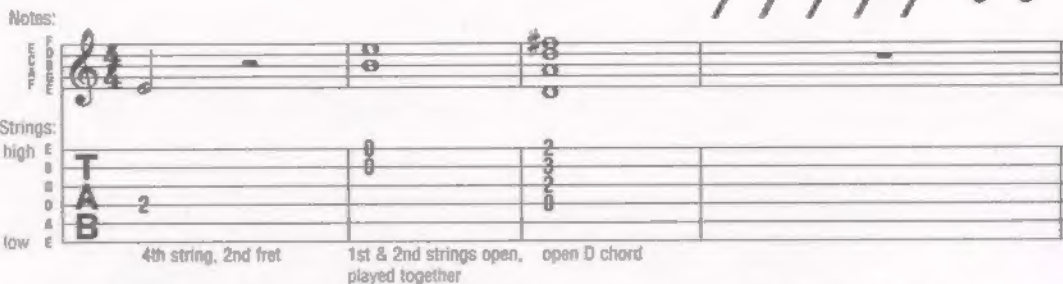
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



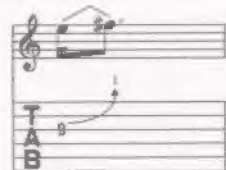
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**TREMOL PICKING:** The note is picked as rapidly and continuously as possible.



**WHOLE-STEP BEND:** Strike the note and bend up one step.



**PRE-BEND:** Bend the note as indicated, then strike it.



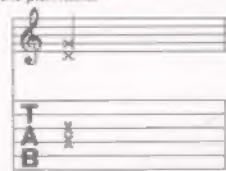
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



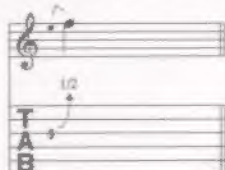
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



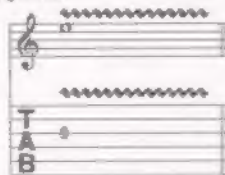
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



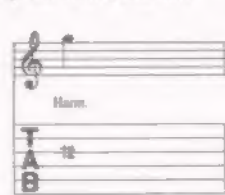
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



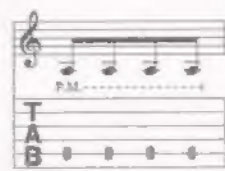
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



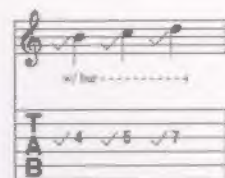
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



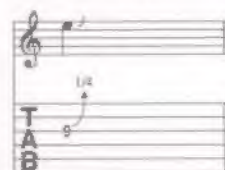
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



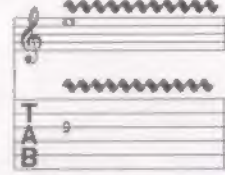
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



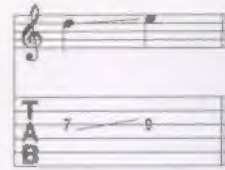
**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



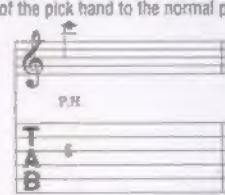
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



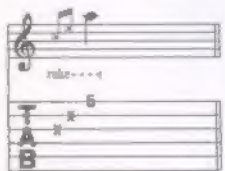
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



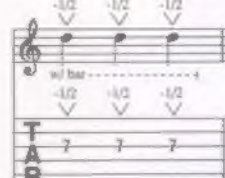
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





Aces High  
Be Quick or Be Dead  
Bring Your Daughter to the Slaughter  
Can I Play With Madness  
Evil That Men Do  
Flight of Icarus  
Killers  
No Prayer for the Dying  
The Number of the Beast  
The Phantom of the Opera  
Revelations  
Run to the Hills  
Running Free  
The Trooper  
Two Minutes to Midnight  
Wasted Years  
Wrathchild



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